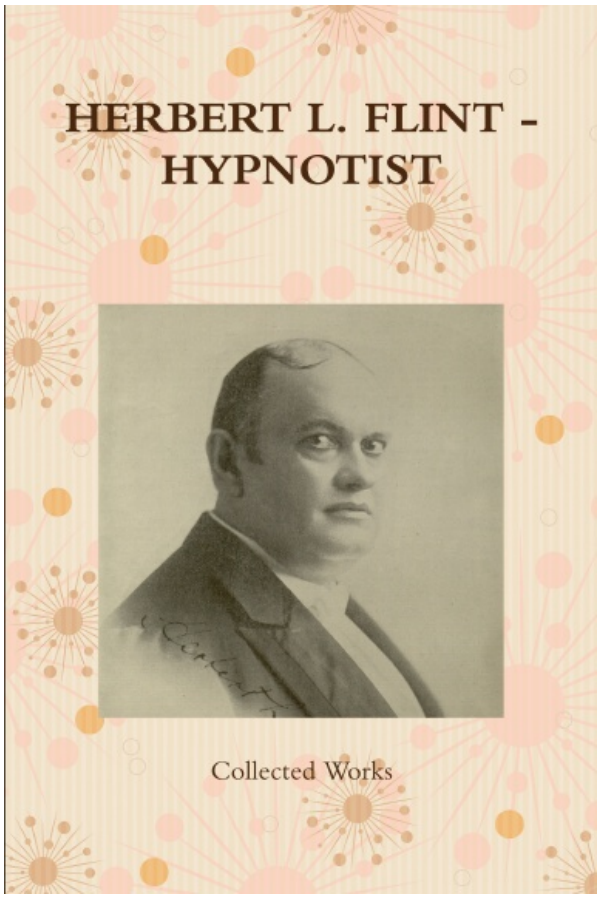
Herbert L. Flint was a hypnotist of note who BJ claimed to have worked for before becoming an apprentice to his father. BJ stated that while hypnotized a 400 lb block of stone was placed on his upper body and broken with a sledge hammer.

This collection contains some of the items found online about Flint including a story about the breaking of a stone but not on BJ in this instance. Todd Waters wrote an excellent book about the man and many of these items are in that work. I have made this available in the off chance that one or more of the items did not make it into his book.

Starting off with a mention of the Waters book found online, this continues with a couple of pictures of Flint, several posters of his show, some articles mentioning him, several newspaper stories, and excerpts or cover copies of his books and one item based on his work that was recently sold online.

"The Chiro-picker, Todd Waters, who brought you Chips From Sweet Home "Writings of D. D. Palmer 1869 -1881, and Chasing DD has not finished digging up history. HERBERT L. FLINT - HYPNOTIST, COLLECTED WORKS, features three rare works on one of the greatest Hypnotists of All Time. -Leaves From the Note-Book of a Hypnotist -A Course in Hypnotism and Hypnotic Suggestion and How to Acquire and Utilize Hypnotic Power ..."
[https://www.worthpoint.com/worthopedia/herbert-flint-hypnotist-collected-2022465674]





On the 29th day of January ult., at the Church of the Ascension, in Chicago, were married, Mr. Herbert L. Flint and Miss E. Owen. Miss Owen resided in Davenport for several years, up to last summer, when she removed to Chicago to pursue her studies in elocution. We are gratified to learn that she has received much encouragement and favor at her readings at Farwell Hall in that city and elsewhere.

Morning Democrat (Davenport IA) 13 Feb 1880 p.5

This is a nice, original printing of The Flints Specimen Program. Herbert Longley Flint (born in 1862, touring years 1890 - 1915) was an American hypnotist and one of the best known of his era. He was born in Canada around 1862. He and his family later moved to Chicago. He began his tours as a hypnotist around 1890. His wife was billed as the only lady hypnotist in the world. She was a great attraction because of her beautiful wardrobe which many lady patrons came to the theater just to see. Most of what is known of Flint, is from his friend C.A. George Newmann who used to visit him. In 1897 Flint published "Dr. Flint's Hypnotic Routine" about his stage performance. He retired to Cleveland, Ohio, and started a mail-order course in hypnotism. In 1915, he came out of retirement and did a "Farewell Tour" throughout the Midwest and Canada under the direction of Felix Blei. Afterward, he went back to his mail-order business. Measures 4" x 9" and contains 20 pages.Front and back wrap detached but present.

[https://www.worthpoint.com/worthopedia/c1900-flints-program-american-4557824589]

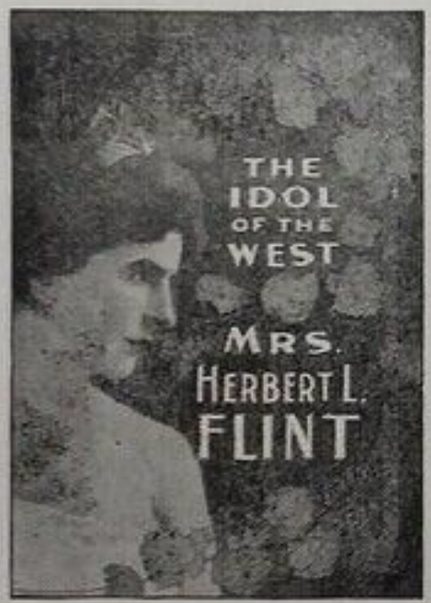


MR. & MRS. HERBERT L. FLINT

The Most Intensely Interesting and Excruciatingly Funny Entertainments Ever Witnessed are Produced by

MR. AND MRS. HERBERT L. FLINT

ENTERTAINING



FASCINATING

:::::NO TWO PERFORMANCES ALIKE:::::

The FLINTS'
POPULAR MATINEES

ARE GIVEN ESPECIALLY FOR LADIES
TO COME UPON THE STAGE

TAKE THE LAUGH CURE given by *The* FLINTS

LAUGHIEST YET

MARVELOUS

AMERICAS GREATEST FUNMAKERS
THE
FLINTS

PRESENTING AN
UNEXCELLED
UNEQUALED
UNAPPROACHABLE
PROGRAM OF ALL THE NEWEST NOVELTIES IN THE SCIENCE OF
SUGGESTION

SCIENTIFIC

A HEARTY LAUGH IS LIKE BREAD
....U-NEED-IT....

FUNNY VERY



THE FLINT'S HYPNOTIC SPANISH DANCE

VERY FUNNY

UNEEDA LAUGH

IT'S ALL FUNNY

SPECIMEN PROGRAMME

OF

The FLINTS

PART FIRST

DR. HERBERT L. FLINT'S short address on "HYPNOTISM TO DATE."
CALL FOR VOLUNTEERS. TESTING FOR SUSCEPTIBILITY.
SOME THINGS THAT WILL BE SEEN

A man of good will power and ability to concentrate his attention, yielding himself to the suggestions of the hypnotist will find that

He cannot open his eyes
He cannot speak his name
He cannot close his mouth
He cannot sit down in his chair
He cannot throw a stick to the floor
He cannot bend his leg or arm
He cannot stop his hands from moving

PART SECOND

INTRODUCING

MRS. HERBERT L. FLINT

THE ONLY SUCCESSFUL LADY HYPNOTIST

When suitable sensitives are found, people with imagination largely developed and ability to concentrate the attention, the most laughable hallucinations are produced, and the audience will see:

A man forget his name
A horse race without horses
A game of cinch without cards
Men roller skating without skates
A strawberry picking without berries
A game of checkers without board or checkers
A man riding a broom thinking it a horse
A "lone fisherman" without bait, hook or water
Men swimming on the stage, but you can't see the water
Men fighting bumble bees on the stage and no bees in sight
A crowd of people trying to fill their pockets with imaginary silver dollars

A balloon ascension from the stage in an imaginary balloon, with amusing and sensational experiences. This is the best scene of all.

PART THIRD

Closing with one of the following Special Scenes by

DR. AND MRS. HERBERT L. FLINT

Grand Balloon Ascension
A Cake Walk
Skirt and Spanish Dances
Side Show Opening
A Night at the Circus
First Part Minstrels
Great Rock-Breaking Test
Singing and Dancing Quartette

Elegant Costumes, Electrical and Calcium Effects used in most of the closing scenes.

PROGRAM CHANGES NIGHTLY

You Know You Want to See The Flints

....LOCAL PEOPLE....

The entertainments of DR. AND MRS. HERBERT L. FLINT are in one respect a local affair, on account of the large number of local people whom they hypnotize in every city visited, and with whom they give most of their performances. This is the reason, undoubtedly, why they have made such a phenomenal success everywhere, and why they play return dates over and over again.

-:- SEE AND BELIEVE -:-

AWE INSPIRING



BEYOND BELIEF

THE FAD OF THE DAY.

THE FLINTS will Hypnotically present a realistic and most excruciatingly funny

CAKE WALK

People acting to suggestions will impersonate pretty colored girls and their escorts, appropriately costumed.

ELECTRIC CALCIUM EFFECTS

Compare it with any Professional Cake Walk.

Nearly every one who reads has read of Hypnotism; if not a text book on the subject, at least newspaper comments. Few, however, have had an opportunity of witnessing the peculiar phenomena produced by scientific suggestion. Such an opportunity is afforded by the engagement of THE FLINTS, the Eminent American Hypnotists. Their entertainments are ever instructive and strictly scientific, but further than that they are absolutely the funniest performances ever witnessed. MR. FLINT'S lectures are brief and to the point, the experiments brilliant, and the person who can witness them and come away without enjoying the heartiest laugh of his life is seldom seen.

Shows may come and shows may go but THE FLINTS go on forever

SEVEN REASONS WHY YOU SHOULD NOT FAIL TO SEE

MR. and MRS. HERBERT L. FLINT...

In their Unique and Original Entertainments. The fountain Head from which Sweet Music, Mirth and Laughter Freely Flow.....

MORE FUN, EXCITEMENT AND GENUINE LAUGHTER IS CREATED BY HERBERT L. FLINT THAN ANY CIRCUS MINSTREL OR COMEDY COMPANY

1—They create a whirlwind of laughter.

2—They are clean, amusing and instructive.

3—The mysterious power of mind, psychic force, is wonderfully illustrated.

4—They convey useful lessons to everybody in business or the professions.

5—They are positively new and original, differing from any other exhibition before the public.

6—They are strangely captivating and furiously funny, and drive morbid fancies and dull, carking cares beyond recall.

7—They are adapted to provoke the curiosity of the philosopher and scientist and will infallibly exercise the risibilities of even the most morose and sedate.

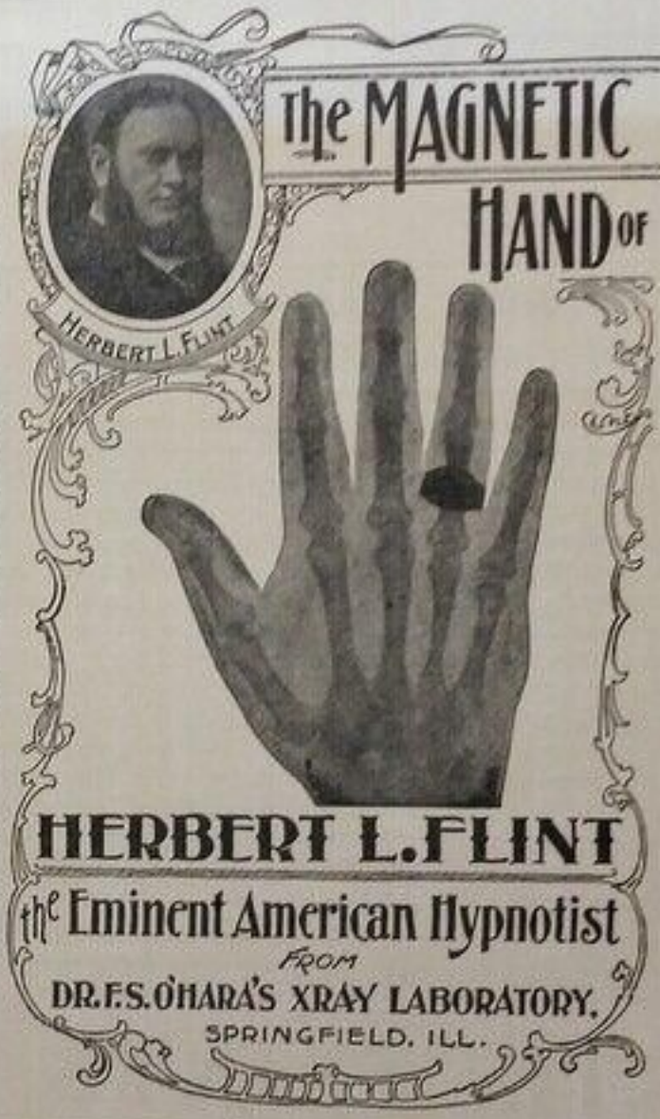
STARTLING



SENSATIONAL

Why Certainly You Want to See The Flints

DR. FLINT'S LAUGH CURE



DR. FLINT'S LAUGH CURE



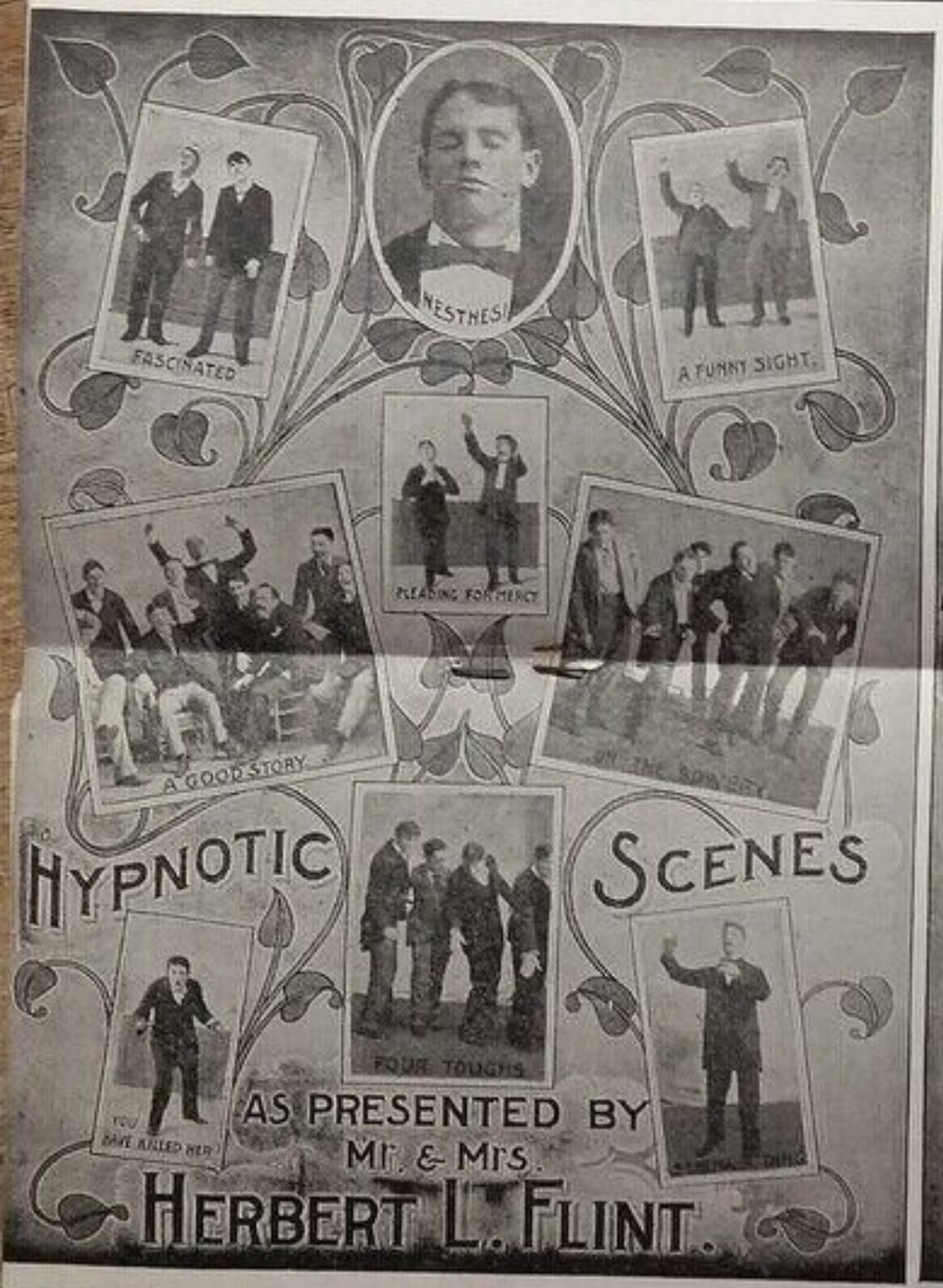
The REALITY of HYPNOTISM

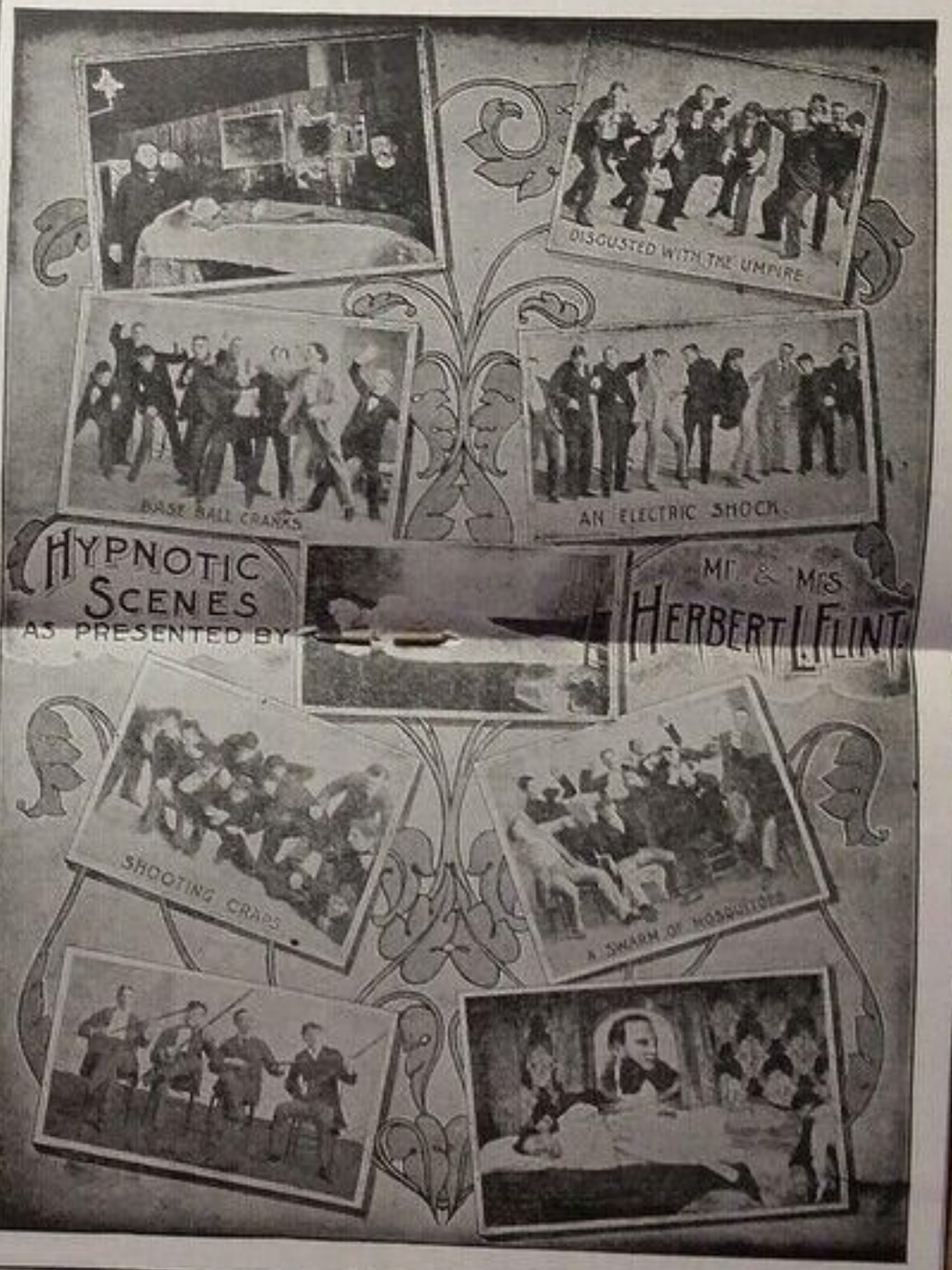
Is today as well established as that of electricity, hence

MR. and MRS. HERBERT L. FLINT

take no pains to prove its existence. Every one of intelligence who reads good literature concedes that, therefore all lectures and experiments are given to furnish a higher light upon the subject, at the same time provoking laughter and amusement.

There is nothing the least objectionable about THE FLINTS' entertainments; nothing to shock the most sensitive and fastidious or to excite any religious or political animosities. They are simply illustrated lectures upon a purely scientific subject of which the masses of the people know very little. True they are amusing; they are intentionally so; yet the practical, useful and beneficial side of the subject is brought plainly to view and indelibly impressed upon the mind of the audience. Nothing is done to startle or inflict mental or bodily injury upon any one, and no fears need be entertained by the nervous regarding any ill effects which they may imagine will follow the experiment.





REMEMBER THEIR PROGRAM IS

CHANGED NIGHTLY

DR. FLINT'S Definition of Hypnotism

A conscious or unconscious suggestion on the part of one person, accepted in a conscious or unconscious manner on the part of another.

In his entertainments he uses the conscious suggestion and the conscious acceptance of same on part of the subject.

The Programs are Constructed for Laughing Purposes Only.

A CONTINUOUS PERFORMANCE.

Before Judge Tuley Mrs. Elizabeth Flint sought legal separation from Herbert Flint, a traveling mesmerist, to whom she was married in 1880. About four years later the wife said she discovered that her husband was untrue. From letters she first learned that he was unduly intimate with Helen Vane, who traveled with him as a "subject." A clear case was established.

Inter-Ocean, 5 Jan 1892, p.9

MARRIAGE LICENSES.

THE COUNTY CLERK ISSUED PERMITS TO wed to the following couples yesterday, the parties living in Chicago where no other place of residence is given:

	Age.
Carl Brown, Mathilda Hanson	21—21
Daniel Boyle, Celia Lawson	33—34
William R. Bowers, Maggie Law	26—25
C. W. Kirkham, Milwaukee, M. Lumsder, same	33—21
Josef Andrlik, Marie Srch	24—21
Fred Schmid, Lizzie Siebenaler	24—20
Albert Klatt, Emilie Goers	25—18
Frank Capek, Katie Doorak	24—19
John Anderson, Mary Hagberg	26—22
John Frickler, Annie C. Vollmer	34—27
John Bolan, Fort Sheridan, Mary Loftus	30—21
G. A. Raterman, J. C. Bastgen, Atchison	33—26
Hustav Engguist, Alma Ryberg	32—20
Waclav Simane, Anna Pesicova	21—19
Carl Pheinlander, Minna Hill	30—30
Stephen Barzen, Bertha J. Lips	26—19
Thomas W. Houlitian, Elizabeth B. Mitchell	27—23
Vaclav Hosticka, Barbara Benes	24—23
George Pottow, Rosie E. Verton	24—18
Elias Peterson, Annie Johnson	28—28
James Foley, Lizzie Wise	35—32
Jius C. Jensen, Lamont, Annie Vesey	25—22
James Jupa, Annie Kansai	23—18
George H. Davidson, Ollie L. Dixon	38—24
Vaclav Safanek, Annie Steiner	21—20
Carl Nordvall, Annie Wiman	33—28
Clinton G. Henring, Carnette Magill	22—23
Joseph Keller, Fannie Kestlinger	22—22
Dick Hoeksema, Annie Camphouse	23—24
John King, St. Augustine, Fla., A. L. Ford	22—40
Albert Ochlmann, Emilie Zinke	23—22
Robert Blamke, Mary Westerheide	26—23
C. Weinebrod, Joliet, Mary Williamson, same	34—34
H. Longley Flint, Harriett Stearnes	30—27
Joseph Budziak, Katarzyna Musial	31—22
Hawkin Larsen, Mary Petersen	23—18
Michael Brousil, Annie Faraba	27—25
Martin Wollschlager, Anna Lewandowski	38—36
F. Anderson, Grand Rapids, Mich., Bettie Nelson, Rockford, Ill	23—19
James McGuire, Mary Carroll	26—27
Lawrence Gallagher, Katherine Burns	28—22
Michael Sweeney, Hannah Conley	30—27

Chicago Tribune 19 Jun 1892, p. 5

THOSE CHENILE CURTAINS.

Prof. Flint Was Mad Because They Weren't There, But Afterwards Found Them.

Prof. Flint's rock breaking feat at the Crawford last night was not witnessed by a very large audience. There was a greater attraction to many in their own dry firesides at home.

A good many new features were added to the hypnotic part of the programme, but the rock breaking was to be the feature of the evening and was reserved for the last. It has been given in Topeka before. It took four men to lift the rock to its position on the young woman's body as she lay stretched between two chairs in cataleptic rigidity. A young blacksmith swung the hammer twice before the rock rolled from the young woman's body in pieces.

It was during this scene that the professor took occasion to roast the opera house management roundly for failing to provide chenile curtains to protect the young woman's body from the rock and had one of his assistants tear down the curtains at the rear of the dress circle. It was not until after the performance was over that the required curtains were discovered in the property room where the stage carpenter had failed to find them.

Tonight Prof. Flint will put on his balloon ascension, in which he will make eight young people believe they are sailing over land and water in a big balloon. There will be an accident and the young men will swim to the shore of the lake into which they have dropped with the girls between them.

Topeka State Journal, 20 Mar 1895, p.6

MISS FLINT IS ALIVE

In a Private Sanitarium in Chicago at the Present Time.

The Great Hypnotist's Daughter Not Dead as Reported Here Last Spring—Underwent a Severe Operation Three Weeks Ago—Prof. Flint Makes a Statement.

The presence in Rockford this week of Prof. Flint, the renowned hypnotist, has given new life to the rumor which gained circulation here last spring that his daughter, Miss Marina Flint, died last winter in the west from the effects of being thrown into a cataleptic state by her father during one of their performances. Just the exact town or city or state in which Miss Flint's reported sensational demise occurred seemed to be an uncertainty. Some said Minnesota, others named Iowa and still others had the sad affair take place in Canada; and there were people who even went so far as to state that Prof. Flint was arrested for causing his daughter's death and placed under heavy bonds.

There were all kinds of rumors, in fact, but a painful and distressing lack of actual proof or substantial foundation back of them. Still they passed from lip to lip, as rumors do, and grew as they spread.

Gradually the incident faded from the public mind until within the past week or so, when the billboards again presented the familiar likenesses of the professor and his fair daughter. This, of course, once more set the public to talking and wondering whether or not Miss Flint were dead and what were the real facts in the matter anyway.

Last night Miss Flint was missed at the show and in explaining it the professor said that his daughter had re-

Rockford Republic, 13 Oct 1896, p.1

preparation of foods. This fat is being expressed in large amounts, especially in Marseilles, where it is placed on the market under the name of "Vegetaline," while in Germany it has become known for kitchen use under the name of "Palmin." Recently a French firm has undertaken to produce this fat at the place where the nuts are grown, in India, and has placed its product on the market under the name of "Cocotine." This is a pale-yellow, fluid fat that assumes the consistency of butter when put into cold water, and is both tasteless and odorless. Cocotine has the advantage of not becoming rancid and of not losing its fresh and mild taste for months even if exposed to the air. The production of this fat in Marseilles amounts to six hundred barrels monthly. It could be employed as substitute for lard and for petrolatum in pharmaceutical practice. A vegetable fat called "nucoline" is very similar to cocotine.—Pharmaceutische Centralhalle.

Dr. Ramsden, of the Royal Society of Great Britain, has been carrying out a series of experiments in connection with the surface tension of liquids. If a vessel containing water be closely examined, a thin skin or membrane will be observed floating upon the surface. Although apparently substantial, the skin cannot be detached from the water. In the case of sticky liquids, however, by skillful manipulation this membrane can be detached, which action demonstrates the fact that the skin has a separate existence, and is not, as it were, an inherent part of the liquid. In the course

Smoke THE "MAY-BELLE"

Saurman's New Era Pipe



The smoke first passes into the upper chamber, depositing any tobacco drawn from the bowl; passing into the lower chamber it expands around an absorbent which collects the nicotine released by the expansion of smoke, then into the stem opening, again expanding, making the smoke cool, clean, sweet and healthful. No fine particles of tobacco to irritate the throat; no nicotine to injure the health; no mouthful of bitter juice; no old-pipe odor. Made of Briar, neat, light, durable. Price, $1.00; with fine amber stem, $2.50; amber stem and sterling ferule, $3.50; by mail post paid; Registered mail 8 cents extra. Ask your dealer for it. Money back if not satisfactory.

NEW ERA PIPE COMPANY
Dept. A-3
NORRISTOWN, PA.

Keep the "May-Belle" before your eye. You will need one by and by.

PSYCHRATISM

Personal Magnetism, Magnetic Healing

By ALBERT VERNON



ALBERT VERNON

HYPNOTISM

Mesmerism, Suggestion

By HERBERT L. FLINT



H. L. FLINT

We have decided to advertise our school by publishing and distributing 5,000 books that will develop man's **MAGNETIC AND MIND POWER** and offer, absolutely free, 5,000 books on **Psychratism, Psychic Phenomena, Personal Magnetism, Magnetic Healing, Hypnotism Explained, A Key to Success.** Order the one you are most interested in and it will be **SENT FREE OF CHARGE.** These are the most wonderful books ever published and reveal the old treasured **SECRETS OF THE HINDOOS** and startling new discoveries in Mind Power, Will Force, Personal Influence, Mental and Magnetic Healing, Hypnotism, etc. **They contain 100 pages highly illustrated and neatly bound,** are not mere advertising pamphlets, but give **valuable lessons and reveal many occult secrets.** A Postal Card will bring you **ONE VOLUME FREE.**

Address **Vernon Academy of Mental Sciences and Vernon Sanatorium**
210 East Avenue, Rochester, N. Y., U. S. A.

Engineering Notes.

After certain tests of abrasive wheels made at Sibley College, the metal removed was micro-photographed. The photographs, it is said, show that the metal removed by emery wheels is in the form of minute globules; that from carborundum wheels is in the shape of chips or shavings. This seems to show that an emery wheel "grinds" or wears the metal off, while the carborundum wheel cuts it off in a manner much the same as a milling cutter. This is an important distinction. It not only indicates that the carborundum wheel should be the most efficient in metal removed for the same power, but that heating should be much less, since it is cut off instead of being abraded by friction. The wheel that heats the least, other things being equal, should give the most accurate work.

According to careful experiments made by Prof. S. P. Thompson, a square foot of uncovered steam-pipe filled with the vapor of 100-pound pressure will radiate and dissipate in a year the heat put into 3,716 pounds of steam by the economic combustion of 398 pounds of average coal. Thus, 10 square feet of bare pipe corresponds approximately to the waste of two tons of coal per annum. Another experimenter, testing the various materials employed for wrapping, concludes that the saving in condensation effected with the best form of mica covering is nearly 88 per cent—that is, calling the loss of heat with bare pipes 100, the loss when wrapped with mica-packing would be 12. Asbestos covering seems to be con-

WILL HAVE SUMMER HOME IN BENTON HARBOR, MICH.

Dr. and Mrs. Herbert L. Flint Will Spend Their Summer in Michigan.

Dr. and Mrs. Herbert L. Flint, who are stopping at the Carleton, left Hammond after the performance last evening for Benton Harbor, Mich., where they are purchasing a summer home to take the place of the one they have occupied in Connecticut for so many years. They will return at 6 o'clock this evening.

Dr. and Mrs. Flint have always spent their summers in the Connecticut hills at Torrington, but believe that they find Michigan a delightful change.

Lake County Times (Hammond, IN) 2 Apr 1908, p. 2

SCHNEIDER VS. SCHNEIDER

Fort St. Joseph Historical Association of Niles File Articles of Association—Other Court News.

John A. Cox vs. Lurinda Cox. divorce. The couple reside in Weesaw township and were married by a Justice of the Peace at New Troy April 20, 1866, and lived together until 1878. The general charges are gross and wanton cruelty and desertion. The bill of complaint alleges that they lived together 12 to 14 years, when defendant left home frequently at night and would remain away until after midnight. This he protested against. On one occasion she was away two or three weeks, then came home and locked herself up in a room and from that time to this, a period of 25 years, they have not cohabited, although they lived under the same roof. Other charges are made in connection with their domestic troubles.

Grace Marion vs. Herbert Longley Flint, divorce. The complainant resides in St. Joseph township. They were married in Chicago, June 24, 1901, and lived together until Sept. 21, 1909. The charges are extreme cruelty and consorting with other women. At the present time complainant charges that defendant is traveling in South Dakota and elsewhere with a woman named Alice Hite Hughes and the defendant is holding her out and introducing her as his wife. Nonsupport is also charg-

Schneider vs. Schneider.

Herald Press (St. Joseph, MI) 5 Aug 1910, p.1

DR. HERBERT FLINT, HYPNOTIST, IS DEAD

The death is announced of Dr. Herbert L. Flint, whose entertainments and experiments in hypnotism delighted thousands of Springfield people in years past. The New York Clupper of recent date published the following announcement of his death:

"Dr. Herbert L. Flint, the hypnotist, died at Shenango Valley hospital, New Castle, Pa., March 5. Dr. Flint was taken to the hospital several days before, suffering from a stroke of paralysis. He had been ill for some time previous to his death and the performances were given by Mrs. Flint. She accompanied the remains to Los Angeles, Cal., where burial was made. It was Mr. Flint's dying request that his wife should continue the work, and after a good rest Mrs. Flint will play all dates arranged for her by her manager, Felix Biel."

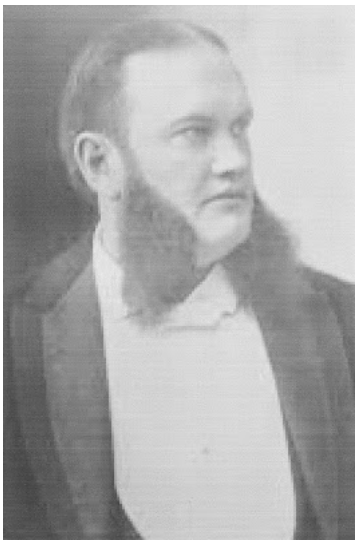
Daily Illinois State Register 1 Apr 1915, p.9

Cortland Contrarian

Indelicate observations, musings, history and satire.

WEDNESDAY, DECEMBER 30, 2020

A CHAT WITH DR. FLINT THE HYPNOTIST



Dr. Herbert L. Flint.

***Cortland Evening Standard*, Thursday, September 15, 1898.**

A CHAT WITH DR. FLINT.

THE GREAT HYPNOTIST WHO HAS BEEN IN CORTLAND.

He Tells of His Work, How He Became Interested in It, and Something about the Science—Had Been a Broker, a Merchant, and Has a Medical Title.

The crowds of people who have thronged the Opera House during the last two weeks to witness the really marvelous exhibitions of Flint, the hypnotist, have been thoroughly filled with amazement at the wonderful power possessed by the man. They have observed the results of the exercise of the hypnotic power possessed by Dr. Flint, and many have been content with that. But many of the more thoughtful have wondered at the "whys and wherefores" of the phenomena.

When Dr. Flint first came to Cortland there were any number of people who were ready to denounce him as a fraud and an impostor. His wonderful operations, however, have dispelled all thoughts of fraud, and no more are the doubting ones accusing him of carrying magnets up his coat sleeve or of having a band of trained boys to go through with each evening's performance. There is only one Flint, the hypnotist, and there is only one Mrs. Flint, the hypnotist. Dr. and Mrs. Flint have a daughter, who has also cultivated the hypnotic power and has traveled with them until the latter part of May, when she went to New York for a visit. She is about to become the wife of a promising young newspaper man of the metropolis named Grosvenor.

SEARCH THIS BLOG

Search

BLOG ARCHIVE

- ► 2023 (107)
- ► 2022 (298)
- ► 2021 (372)
- ▼ 2020 (365)
  - ▼ December (30)
    - AGITATION IN HAVANA AND ATTEMPTED SUICIDE IN MCLEA...
    - A CHAT WITH DR. FLINT THE HYPNOTIST
    - STIMULUS
    - CUBAN CLASH IMMINENT AND NORMAL SCHOOL OPENS
    - MANILA'S AFFAIRS ARE VERY GRAVE AND CORNELL'S WIND...
    - ALL AUSTRIA MOURNS AND THE DRYDEN FAIR
    - SPAIN'S DOWNFALL AND REMEMBER THE MAINE
    - MORE BAD LUCK, PUBLIC SCHOOLS OPEN AND POMONA GRAN...
    - HAWAIIAN COMMISSION AND IRVING H. PALMER LETTER
    - ALGER INTERVIEWED AND W. C. T. U. CONVENTION IN CO...
    - SAN JUAN COMMISSION, LETTER FROM PUERTO RICO AND G...
    - COURT-MARTIAL TRIAL AND SERIOUS WRECK ON E. & C. N...
    - NO HOPE FOR DREYFUS AND FUNERAL OF MISS FITZGERALD
    - MARION MILLS DEAD
    - SENSATION OF PARIS AND WOODS FAMILY REUNION
    - HOSPITALS AT CAMP THOMAS, BELLE FITZGERALD AND LET...
    - ALL EUROPE BARRED, DELAVAN FAMILY REUNION AND CORT...
    - HOBSON IN SANTIAGO AND MCGRAW LETTER
    - A THEORY OF EVERYTHING
    - MARION MILLS IS DEAD AND A MILKMAN'S PARADISE
    - COMPLAINTS OF SOLDIERS AND MARION MILLS IS DYING

A STANDARD man yesterday had the pleasure of a chat with Dr. and Mrs. Flint in their rooms at the Cortland House. Both Dr. and Mrs. Flint are the picture of health, which fact in itself is a convincing argument against the theory advanced by some skeptical people that the business is ruinous to the health both of the operator and the subject, for Mrs. Flint herself often becomes the subject, as last week when she lay in public view in a hypnotic sleep for twenty-two and one-half hours. Dr. Flint says that he is of course somewhat tired at the close of an evening's performance but not excessively so. Mrs. Flint, who is also an operator, is of great assistance to her husband in carrying out an evening's entertainment.

Dr. Flint is a graduate from the Buffalo Medical college, and has practiced medicine to some extent. But he prefers to travel and entertain the public, and though he did not say as much, it must be inferred that there is more cash in his present business than in the practice of medicine, and besides, his present life is more independent.

He told The STANDARD man that he first became an active hypnotist when a lad of 14 years in Chicago, his boyhood home. One night he was witnessing a performance by the noted Prof. Townsend, a renowned hypnotist. Young Flint was one of the volunteers to go upon the stage as a subject. He proved a good subject. A day or two later he began doing the same thing among his young friends, and some of them told Prof. Townsend of it. The third night he went on the stage as a volunteer, Prof. Townsend surprised him near the end of the performance by turning everything over to him, and he finished up the evening's entertainment. Prof. Townsend then hired him to travel, as an assistant, and a few years later he became Prof. Townsend's manager. When Prof. Townsend retired from the work, Dr. Flint took it up and has been in the business more or less for the past twenty-one years.

At one time Dr. Flint says that he engaged in the brokerage business in Chicago, but it soon became noised about that Flint, the broker, was Flint the hypnotist. The newspapers wrote him up and ruined his business as a broker. Later he engaged in the mercantile business at Montreal, and there it was the same way; the newspapers again found out that Flint the merchant was Flint the hypnotist, and his mercantile business was destroyed because people refused to trade with him for some reason, probably fearing that he might exercise an undue influence over them in a business way. He then made up his mind that the best thing for him to do was to be and remain only Flint, the hypnotist.

The Flints have heretofore shown most exclusively in the West, but this year decided to come East. They came to Cortland from Loraine, O., and their next date is at Watertown next week.

Dr. Flint, in speaking of the science of hypnotism, said that all people are hypnotists but not all people are cognizant of the fact. All physicians are hypnotists, said he, but they do not know or realize it. He says that the keener the imagination, the brighter the intellect, the more susceptible is the person to the hypnotic influence. The mind must be subjective rather than objective. Webster defines hypnotism as "A form of sleep or somnambulism brought on by artificial means, in which there is an unusual suspension of some powers, and an unusual activity of others. It is induced by an action upon the nerves, through the medium of the senses, as in persons of very feeble organization, by gazing steadily at a very bright object held up before the eyes, or by pressure upon certain points on the surface of the body."

Very well indeed, does Dr. Flint exemplify this definition given by Webster in his nightly performances. He gains the attention of his subject, suggests to him some idea, retains his attention, and in a very short time the subject puts into action the thoughts or ideas which come to him, grouping them in some manner about the suggestion given him by Dr. Flint. The doctor says that if the subject never heard of and has not the remotest idea of the subject brought to his mind by the operator, he will proceed to do something which agrees with his conception of what ought to be done to carry out the thought. It may not be correct, but it serves the purpose. These, however, are rare cases,

ERIE CANAL JOBBERY

BLANCO'S PROCLAMATION AND MARION MILLS INJURED

SOCIETY BREAKDOWN

BETTY JENKINS TELLS HER STORY ABOUT AN INFLATABLE BRA

EVERYTHING IS AFLOAT

MCKINLEY'S VACATION AND CORTLAND COUNTY FAIR

FLAG RAISED AT HONOLULU AND REQUEST TO CHANGE MAIN...

A GRAND OLD MAN AND CORTLAND COUNTY FAIR

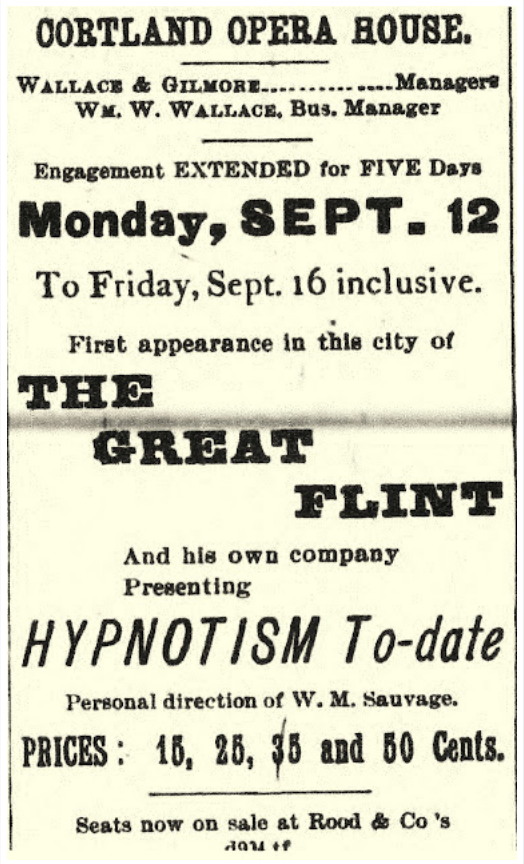
PREMIER SAGASTA INTERVIEWED AND HAMMOND FAMILY REU...

► November (30)
► October (30)
► September (30)
► August (30)
► July (31)
► June (30)
► May (32)
► April (31)
► March (32)
► February (29)
► January (30)

► 2019 (359)
► 2018 (361)
► 2017 (349)
► 2016 (344)
► 2015 (352)
► 2014 (374)
► 2013 (299)
► 2012 (173)
► 2011 (130)

for scarcely any matter can be brought up of which the subject does not have an idea. Dr. Flint gave as an illustration the fact that if a subject is told to sing, his mind at once turns toward singing in general, and in a short time he will begin singing some song which he has heard at some time, but the words of which he could not repeat at any other time.

Dr. Flint has demonstrated this in Cortland several times during his stay. He says that he has been exceptionally fortunate in securing subjects in Cortland. He does his hardest work on the first two nights in a place, when he endeavors to find the most apt subjects among the volunteers. Other nights he does not go to the trouble of developing new subjects for he has a sufficient number already to furnish the entertainment. He has given two weeks' entertainments with only five subjects to work upon. One night in Cortland he had twenty-one volunteers. Dr. Flint has an endless variety of features which he brings out in the course of an engagement, and he keeps the audiences laughing all the time. Of course the people go to the theater to be amused, and it is the province of Dr. Flint to amuse them, so he brings out the humorous side of things.



ONLY TWO NIGHTS MORE.

To-night and To-morrow Only Remain for the Great Flint.

Another representative audience gathered last night at the Opera House to laugh and throw dull care away with Dr. Flint. The doctor himself felt in a pretty jolly mood and the result was a continual round of laughter, in fact it might be called one long laugh. The tooth act was fine and the courting scene captured the crowd. The Salvation Army with their bass drum, snare drum, banjos, tambourines, etc., was the hit of evening as they marched through the house singing their songs. The heavy catalepsy when four men stood on the body of the doctor's test subject as he rested on the backs of two chairs, their weight aggregating 518 pounds, caused the audience to break forth in rounds of applause. The doctor promises for to-night the strange sight of his pretty little wife to be put in that state and the same four men to stand upon her body. It will be a most remarkable test and one all want to see.

A very funny program is promised. Only two more nights of this funny show and it may be years before our citizens have the chance presented to them again.

CORPORAL HARRY A. ODAY

Said to Have Been Married When on a Furlough in June.

The Syracuse Standard this morning contains the following notice: Corporal Harry A. Oday and Miss Cora E. Darby were married in Cortland, the bride's home, in June when Oday was at home on a furlough. Announcement of his marriage was made on his return home. Corporal Oday is of the class of '99, Syracuse university, and Mrs. Oday a graduate of the Cortland Normal school in the class from which her husband graduated from that institution.

The other Syracuse papers contain substantially the same announcement. A STANDARD man called at the home of Mr. C. C. Darby, the father of the said-to-be bride, but the family has not yet returned from the Thousand Islands, where they have spent the summer according to their custom, and the house was closed. Miss Mary Oday, who is a relative of Mr. Oday and with whose family he always makes headquarters while in Cortland, had not heard of the marriage and did not believe it was true. Dr. E. A. Didama, the health officer with whom all records of marriage are compelled by the state law to be filed within thirty days, said to a STANDARD man that no such marriage had been recorded with him. There is no other way possible to-day to verify the report of the marriage.

Mr. Oday while in attendance upon Syracuse university enlisted last spring in the Forty-first Separate company, N. G. S. N. Y., of that city, which afterwards by re-enlistment became Co. C of the Third regiment, N.Y. Vols. He has been a corporal of the company, which returned to Syracuse Tuesday for a month's furlough and is held under waiting orders to see what will be the result of the work of the peace commission. He was in Cortland from June 21 to 23 on a furlough and then returned to Camp Alger. Corporal Oday has furnished to The STANDARD several very interesting army letters written from that camp which have been published from time to time.

Both the young people are well known here and are very popular and if the report of their marriage is true they will receive the warmest of congratulations from a host of friends.

WOOD-WELLS.

Two Cortland Young People United in the Bonds of Matrimony.

A merry gathering of friends at the home of Mr. and Mrs. Charles H. Wells of 167 Railroad-st. last evening witnessed the marriage of their daughter, Miss Nellie B. Wells, and Mr. Frank S. Wood of Cortland. The ceremony was performed by Rev. W. H. Pound, pastor of the Congregational church in the presence of a few invited guests. The rooms were neatly trimmed for the occasion, and the ceremony took place under an arch of evergreens. A fine wedding supper was served, and then Mr. and Mrs. Wood left on the late train for New York, from which place they will go to New Haven, Ct., for a visit with relatives, and on their return will reside at 167 Railroad-st.

VESUVIUS IS ACTIVE.

Three Streams of Lava Plowing Down the Mountain.

NAPLES, Sept. 15.—Mount Vesuvius is now presenting the grandest spectacle since 1872 due to a violent outburst of activity. The central crater and a number of new mouths are vomiting lava and ashes. Three imposing streams are flowing down the mountain side, burning the

SENSATIONAL-MAGNIFICENT-COLOSSAL

The MARVEL of the WORLD..

THURSTON

MYSTERIES OF INDIA

Ladies Free
Opening Night Only

One Paid 35c Ticket Will Admit Two Ladies or a Gentleman and Lady First Night



THURSTON

Prices
Children 10c
Adults 35c

A SHOW EVERY MAN Woman and CHILD Should SEE

MR. THURSTON HAS PENETRATED THE VAIL OF MYSTERY AND WILL PRESENT THE WORLD'S MOST FAMOUS AND GREATEST ILLUSIONS. REVEALING SECRETS OF MANY THAT HAVE BEEN GUARDED FOR A THOUSAND YEARS. HE WILL SHOW YOU THE MAGIC OF THE OLD AND UNCHANGING EAST AND THE MARVELS OF THE WESTERN WORLD THAT WILL BE ENJOYED BY THE WHOLE FAMILY.



SEE THIS GORGEOUS SCENIC MASTERPIECE

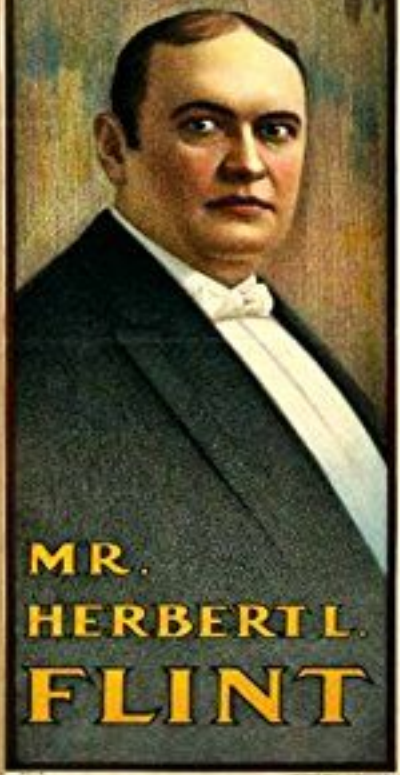
BEAUTIFULLY COSTUMED—SPECIAL MUSIC AND LIGHTING EFFECTS

LAVISH AND MOST ELABORATE STAGE PERFORMANCE EVER PRESENTED UNDER CANVAS BROUGHT TO YOU AT ENORMOUS EXPENSE



IN A SPECIALLY MADE TENTED THEATRE

THE FLINTS



MR. HERBERT L. FLINT

TO-NIGHT

MR. AND MRS.

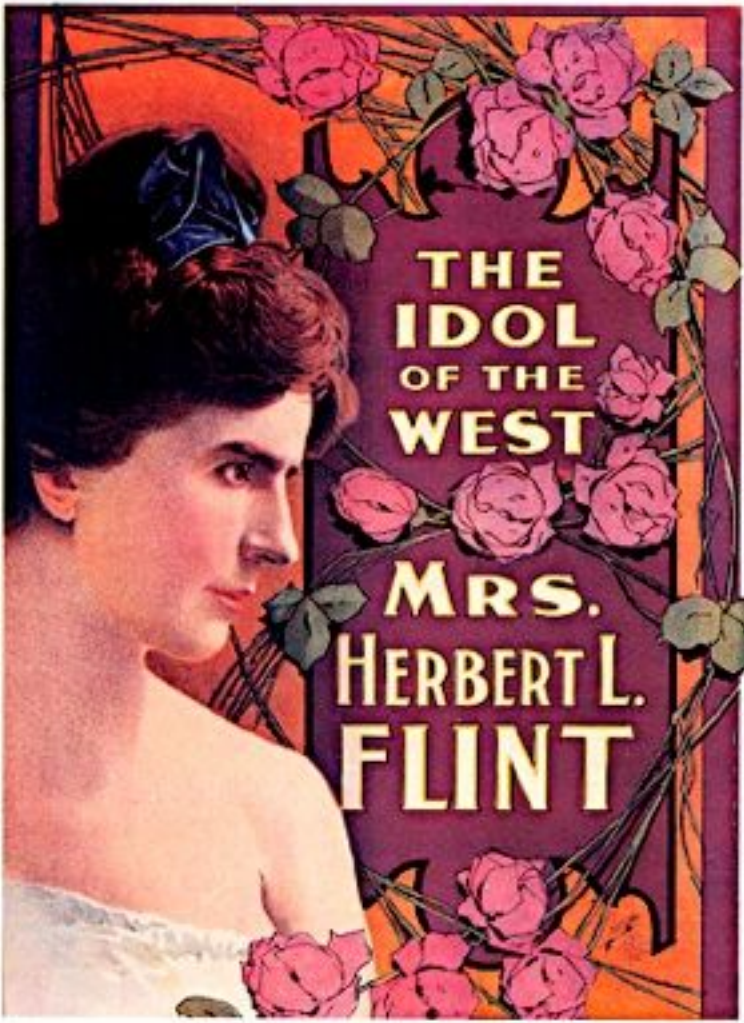
HERBERT L.

FLINT

ANNUAL TOUR

1603 NATIONAL PTG.


MR & MRS HERBERT L. FLINT
THE FLINT'S HYPNOTIC SKIRT DANCE


THE
IDOL
OF THE
WEST
MRS.
HERBERT L.
FLINT



The Laughing Event of the Season

THE FLINTS

Mr. & Mrs. Herbert L.

330 NATIONAL PTG. & ENG. CO. CHICAGO

THE FLINTS

JUST ONE LONG LAUGH



HERBERT·L· MARINA·

Hypnotists.

ACCOMPANIED BY THE ONLY HYPNOTIC SOLOIST



ADA ST. CLAIRE

INTRODUCING THE ONLY LADY HYPNOTIST

LITTLE **MARINA FLINT**

IN A COMPLETE CHANGE OF PROGRAM NIGHTLY

H.L.FLINT, MANAGER



The Little Hypnotic Sunbeam

Mrs. Herbert L. FLINT



OORTLAND OPERA HOUSE.

WALLACE & GILMORE.....Managers
WM. W. WALLACE, Bus. Manager

Engagement EXTENDED for FIVE Days

Monday, SEPT. 12

To Friday, Sept. 16 inclusive.

First appearance in this city of

THE GREAT FLINT

And his own company
Presenting

HYPNOTISM To-date

Personal direction of W. M. Sauvage.

PRICES: 15, 25, 35 and 50 Cents.

Seats now on sale at Rood & Co's



FLINT'S LESSONS IN HYPNOTISM



THE FLINT COLLEGE CO.
CLEVELAND. OHIO. U.S.A.

EXPERIENCE

SHOULD C

If you wish to know what others think of my course rea
respondence public except with full permission to d
your letters shall be regarded as sacredly con
testimonial appears on this sheet has had



RALPH E. SAUNDERS

AWAY AHEAD OF HIS EXPECTATIONS. PLEASED WITH THE COURSE.

Mr. Saunders says he finds my course exactly as represented and away ahead of his expectations. I am sure, dear reader, that you will be equally as well pleased if you decide to give this course a trial. I have had more practical experience with the subject of Hypnotism than any other living operator, and I am sure that when you understand my methods you will realize their great superiority over all others. "Practice Makes Perfect" and this applies to the practice of Hypnotism the same as in everything else and I attribute my present success to my great experience with this subject.

My Pupils are Eager to Tell Y

When you enroll with me, you emerge from the darkness into t
are able to laugh at failure. Thousands of people go through life ski
course teacher, they might have attained influence and wealth.

No man or woman is too poor to take this instruction. You
knowledge of these sciences. If
are having is possible for you. To be a success in anything, you must
you confidence in yourself so quickly and thoroughly as to master my
do this; I am ever at your service. It pays to associate with successful

I do not wish to appear egotistical, but no man alive or dead has
the results of my work, that is why I am so confident. Now, whether
I have a large number of assistants who are experts in this line of work
an enormous mail. I enjoy helping others. This business has become
and a single penny of compensation. If you are not able to take the co

If you are not satisfied from a financial standpoint, with your p
success by healing the sick through suggestion. I will you just how to
the knowledge they have gained from my instruction.

If you wish to adopt the same as a profession, the services of a
published which actually tells you just how to do this from beginning
to do it. This part of my course alone is worth many times the cost of

TURNING POINT IN MY LIFE.

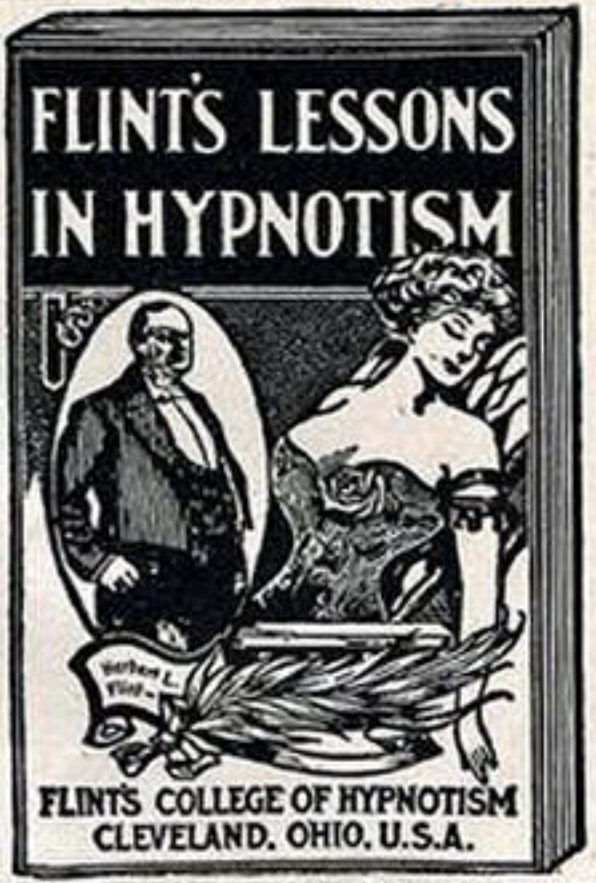
This lady says about my course "IT IS CERTAINLY THE TURNING POINT IN MY LIFE — I DON'T SEE HOW ONE CAN REALLY SUCCEED AT THIS TIME WITHOUT THE KNOWLEDGE OF THE 'WORKS OF NATURE AS YOUR BOOK TEACHES IT." Perhaps you will wonder in exactly the same manner How Caldwell does, and have the same experience and open question in your mind, after you have once mastered the course, which, as you have read in many of the testimonials mentioned on the sheet, is the easiest thing to accomplish.

FOR BETTER ENLIGHTENMENT, FOR THE REALIZATION OF "MIND OVER MATTER" TAKE FLINT'S COURSE, AND YOU WILL SOON FIND THE WORLD A BETTER PLACE IN WHICH TO

HAS HAD MARVELO
THE

Just read Mr. Mill
what wonderful benef
knowledge of the pow
course of instruction.
deeply to note what a
beneficial control and
studying this plain, in

THIS BOOK IS FREE!



The above illustration is reproduced from the cover page of Flint's marvelous book. Ten thousand of these books will be given away absolutely free in order to advertise his college. You can have a copy while the present edition lasts. It tells how to cure diseases and bad habits; how to win and hold the love and affection of others; how to succeed in business and social affairs. The Book has pleased thousands and is yours for the mere asking. Write today for a free copy. A postal will bring it. Address,

Herbert L. Flint, Dept. 504-A, Cleveland, Ohio.

RARE Leaves from the Note-Book of a Hypnotist - SIGNED By Herbert L. Flint 1897. DR. Herbert L. Flint (the L. for Longley) and at least one of his wives and his daughter were stage performers in the late 19th and early 20th century. In 1897 Flint published "Dr. Flint's Hypnotic Routine" about his stage performance. On eBay we found reproductions of posters for the act that show Flint as the man on the right in the picture. Marina took longer to identify with certainty. A web site with reproduction theatrical posters shows a picture of a poster for "The Little Hypnotic Sunbeam Mrs. Herbert L. Flint" with no first name. This suggested to us the woman was Mrs. Flint. A Flint family genealogical web site states that his daughter's stage name may have been Marina and that she appeared in his act. Several weeks after this page was posted we received an email telling us that the man on the left in the picture was Leslie J. Meacham, author of "Lessons in Hypnotism and the Use of Suggestion Based Upon the Neuron Motility Hypothesis" published in 1898. With this information we now are sure that "Meacham" is the correct spelling of the name. A helpful visitor to the site (thank you Hugo!) wrote to say he had a book that might interest us. It was titled "Leaves From the Note-Book of a Hypnotist" by Eugene F. Baldwin and Maurice Eisenberg. It was published in 1897 by Baldwin, Eisenberg & Flint. Yes, it was THAT Flint. The book was so fragile that it was literally turning to dust but we were able to photocopy the pages about the Flints and remove the pictures. The book describes performances by Flint and his daughter Marina in 1896 in Harrisburg, Pennsylvania that were studied by a committee from the International Society for Psychical Research. Marina is described as a 20 year old, petite girl who, when hypnotized by her father, became ridged enough to support a heavy rock that could be broken with a sledgehammer. Illustrations show her with short curly hair and in one she is wearing the same Grecian-style costume as our photograph. The photograph of a man with a sledgehammer breaking a large rock that rests on the catatonic Marina relates to a tantalizing story discovered on several sites about hypnotism. The story says that while performing onstage in Switzerland Flint, as was his custom, hypnotized his wife and brought her to a state of rigidity. He then placed a heavy piece of rock on her stomach and invited volunteers from the audience to come and smash the rock with a hammer. One night the volunteer misjudged a blow and hit the performer's wife instead. She died from the injuries. Did this really happen or is it a 19th century urban legend? If it did was it Flint's wife or daughter who died? Links to images of the Flints (Note: these pages open in a new window. They are on a site selling prints of vintage posters): Reproductions of poster for "Mr. & Mrs. Herbert L. Flint" act

https://www.worthpoint.com/worthopedia/leaves-note-book-hypnotist-signed-1798222691



HEAVY CATALEPSY AS GIVEN WITH MARINA FLINT.

BF 1141
.F62

Copy 2

PRACTICAL INSTRUCTION

IN

HYPNOTISM

AND

SUGGESTION

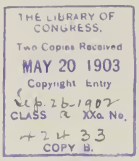
BY

HERBERT L. FLINT.

Flint & Flint, Publishers,

Chicago, Ill.

Electrotyped, Printed and Bound
By
The Laurance Press Co.,
Cedar Rapids, Ia.



COPYRIGHTED

Entered According to Act of Congress, in the year

....1903....

By

Herbert L. Flint.

(All rights reserved.)

It is understood the purchaser of this work will keep these instructions strictly private. Any person making copies of them will be held amenable to the law.



I WILL!

PRACTICAL INSTRUCTION IN HYPNOTISM AND SUGGESTION

YOU MUST!

BY

HERBERT L. FLINT.

CONTENTS.

Hypnotism Explained. Pages 1 to 15.

Hypnotic Hallucinations. Pages 16 to 27.

Hypnotism Scientifically Reviewed. Pages 27 to 36.

The Science of Hypnotism. Pages 36 to 50.

Dangers of Hypnotism. Pages 51 to 57.

The Diet of the Hypnotist. Pages 57 to 66.

Fraudulent and Genuine Hypnotists. Pages 66 to 75.

How to Awaken your Subjects. Pages 76 to 78.

The Falling Forward Test. Pages 79 to 81.

The Falling Backward Test. Pages 81 to 84.

First Method. Pages 84 to 86.

Second Method. Pages 86 to 88.

Third Method. Pages 88 to 90.

Fastening the Hands Together. Pages 90 to 93.

Gripping the Hands. Pages 93 to 95.

How to Stiffen your Subject's Arm. Pages 95---96.

How to Stiffen your Subject's Leg. Pages 96---97.

How to Prevent your Subject Speaking his Name. Pages 97---98.

How to Keep your Subject from Getting up from a Chair. Pages 98---99.



I WILL! PRACTICAL INSTRUCTION IN HYPNOTISM AND SUGGESTION BY HERBERT L. FLINT. YOU MUST!

How to Keep your Subject from Sitting Down. Pages 99---100.

How to Keep your Subject from Throwing a Stick Down. Pages 100---101.

How to Prevent your Subject from Jumping over a Stick. Pages 101 to 103.

How to Prevent your Subject from Taking his Fingers off his Nose. Pages 103---104.

How to Prevent your Subject Closing his Mouth. Pages 104---105.

Cannot Stop Hands Moving. Pages 105---106.

Cannot Stop Hands Rolling. Pages 106 to 109.

Cataleptic Tests. Pages 109 to 114.

Anesthesia. Pages 114 to 116.

The Dividing Line between Physical and Mental Work. Page 117.

The Butterfly Test. Pages 117 to 119.

Presenting the Flea Test. Pages 119 to 121.

The Nose Bleeding Test. Pages 121 to 123.

The Molasses Test. Pages 123 to 125.

Turning Coat Inside Out. Pages 125 to 127.

Sneezing Test. Pages 127 to 129.

The Heat and Cold Effect. Pages 129 to 131.

The Fishing Test. Pages 131 to 134.



I WILL!

PRACTICAL INSTRUCTION IN HYPNOTISM AND SUGGESTION

YOU MUST!

BY

HERBERT L. FLINT.

The Baby Test. Pages 134 to 137.

The Horse Race. Pages 137 to 141.

How to Make an Orator out of your Subject. Pages 141 to 145.

How to Change the Identity of your Subject. Pages 145 to 149.

Miss Mary Jones--The Actress--A Finished Impression. Pages 149 to 154.

To my Pupils. Page 154--155.

Post Hypnotic Suggestions. Pages 155 to 159.

For the Salesman. Pages 159 to 161.

How to Awaken a Subject who has been hypnotized by Another. Pages 161--162.

The Instantaneous Method. Pages 162 to 164.

Voice. Pages 164--165.

A Hypnotist's Eyes. Pages 165 to 167.

A Few Practical Suggestions. Pages 167 to 173.

My Final Suggestions. Page 173.

Vocabulary of Scientific Terms used in this Volume, and Other Works on the Subject of Hypnotism. Pages I to XV.



I WILL! PRACTICAL INSTRUCTION IN HYPNOTISM AND SUGGESTION BY HERBERT L. FLINT. YOU MUST!

HYPNOTISM EXPLAINED.

What is hypnotism?

The linguist will tell you that it is derived from a Greek word meaning "sleep," but with its etymology we have no concern. It is now used to describe a class of phenomena that has had many and various names. For a long time it went under the name of "mesmerism." Later it was called "electro-biology." It was next announced as "animal magnetism." After that it was known as "human magnetism." And now everyone gives it a title to suit himself, ranging from "psychology" to "Christian Science."

Ever since the dawn of civilization man has felt that there exists a class of phenomena that traverses all laws, that sets at defiance time and space--the laws of gravity and the laws of thought.

In the infancy of the race man fell upon his face in fear and called it "demonology," "sorcery," "witchcraft," and "the work of the powers of darkness."

To propitiate this--to him--dread power, man offered up his best and dearest, and mothers cast their babes into the arms of fiery Molochs, hoping in

agony of soul and with brains crazed by awful fear, that by such acts they could soften the flinty heart of this unknown but terrible horror.

The early Greeks discovered that by rubbing amber against a woolen surface, it attracted bits of lint. The ancient Greeks knew nothing of natural law. If the water ran in the purling brook, it was because some god forced it along, and the gurgling murmur was the laughter of the Naiads hidden in the stream. If the branches of a tree waved, tossed by the wind, it was because some Dryad stirred the foliage.

When, therefore, they saw this phenomenon of the amber, they said: "There is a god hidden in the wax," and they called the new deity "Elektron." Modern science has taken the name of the god for the whole phenomena.

Thus, today we no longer call it a god, but "frictional electricity."

We do not know, indeed, what this mysterious force is, still we harness it to our street cars; we make it the willing slave of man to carry his messages over loity mountains and under deep seas; we freight it with human thought and make it outstrip the boast

of Puck: "I'll put a girdle around the earth in forty minutes."

In like manner, we are little by little unraveling the tangled thread of human experience. We are beginning to understand some of the laws that are characterized by the name of "hypnotism."

Literally speaking, the word is a misnomer; for while it means sleep, it applies to a condition of preternatural wakefulness, in which the subject exhibits the most astounding feats of memory; can recall events that in his waking moments he has forgotten; can undertake and successfully execute the most difficult physical exploits; can have burning needles thrust into his flesh without suffering pain; can be suspended in the air, rigid, and apparently lifeless; can support great weights; can have immense rocks broken upon his breast, and endure all these things without detriment.

It is therefore evidently a mistake to call a condition of such uncommon mental activity, sleep.

One is almost tempted to say that the usual condition of man is more nearly asleep, and that the hypnotic state, one wide awake and responsive.



I WILL! PRACTICAL INSTRUCTION IN HYPNOTISM AND SUGGESTION BY HERBERT L. FLINT. YOU MUST!

I cannot do better than to recall to your minds an experiment that is quite familiar.

If you hold a fowl on the bare floor so that the point of its bill touches the board, and then with a piece of chalk mark its beak, extending the mark along the floor, the bird will remain with its beak fixed upon the chalk line. You may remove your hand, but the bird will maintain its position until it falls over unconscious and asleep. When you arouse it, it will run about with loud cacklings and every demonstration of astonishment and bewilderment.

This experiment is easily tried. What have you done? You have hypnotized the fowl.

To still further develop this idea, let us consider man.

He is a machine--not a simple machine, but complex; and this complexity itself is dual--that is he is two persons--halves. Almost all of his organs are double. He has two eyes, two ears, two legs, two hands, two nostrils, and two brains.

Each person is really three in one.

You see Richard walking down the street. There

is an objective Richard and a subjective Richard. A Richard on the right side and a Richard on the left as it were. And then there is the real Richard, who is the joint product of the other two. Now, it is absolutely possible to make an impression on Richard's subjective side of which Richard's objective side shall be unconscious. And yet that impression may in time effect the real Richard, the combined product of the two that constitute his personality.

For while Richard's objective side hears only with his ears and sees only with his visual organs, and reasons and reflects with his brain, his subjective side can hear without ears, see without eyes, recall things that his objective side has long since forgotten, and from false premises make strange but logical deductions.

Richard is not only dual in his construction, but, as musicians say, he is tuned to a certain key.

To illustrate: In a room containing a number of pianos in harmony, if you strike the "A" string in one of them, the "A" string in all of the other instruments responds at once. Or, place a guitar in a corner, with no one touching it. The moment you

sound the scale and utter a note on which any string is keyed, that string will instantly respond, and in no hesitating way, but resonant, full and clear.

So the hypnotist finds the note on which the subjective side of the person is attuned, and by playing upon it awakens into activity emotions and sensibilities that otherwise would have remained dormant, unused and even unsuspected.

Let us go a step farther. When we stretch a string between two stationary rests and vibrate it, we produce a sound. When it vibrates thirty-four times to the second, it utters the lowest bass note. That is, this is the lowest that the human ear recognizes. It is claimed that there are noises lower in vibration than this. Whales, for instance, communicate with each other at a distance of two or three miles, so it is thought that they utter a note which they can hear but which is too low for the human ear.

As we increase these vibrations the sound rises through the bass into the baritone, then into the tenor, then into the contralto, and lastly into the soprano-the test of whose excellence is the number

of vibrations which can be produced. C sharp requires 3,500 vibrations to the second.

A Patti is able to make these vibrations greater in number and clearer than an ordinary singer. and she, in turn, is excelled by Ellen Beach Yaw, who, by a peculiar construction of the throat, or rather of the uvula, is able to increase these vibrations some thousands more than Patti, and thus give utterance to a clear note far above that of any singer of ancient or modern times.

Above the efforts of the human voice came the notes of birds and then the strident, vibratory sounds emitted by insects. Singularly enough, those insects capable of producing the greatest number of vibrations to the second, are the ones whose sounding apparatus resembles our violin--drum. Some human ears cannot hear these sounds. Many individuals never hear the note of the Cicada, whose drumming noise can be heard by others at a long distance. Many people have to listen intently before they can recognize the voice of the cricket.

Above all of these sounds, probably, come a great many others that are strangers to the human ear.



Now, when the vibrations increase, let us say, for illustration, to 400,000 to the second--it is really far more than that--we find color and the red ray. As we increase the vibrations we go through all of the colors in the prism, until we end with 700,000 to the second, when we reach violet.

With increased vibrations we get the heat ray, and then the chemical ray, and with still more vibrations, we find what science now calls the "X" rays--that is, the unknown rays. All of these exercise a most potent influence upon the human system.

I am using figures here, solely as illustrations, for were I to give you what some scientists claim is the true number of vibrations to the second, you might be incredulous. For the purposes of comparison, however, these will answer.

We advance along this line, increasing the vibrations steadily, until we reach a million vibrations to the second, and then we get electricity. We advance still further, and, obtaining a million and a half to the second, we get LIFE. Still we have one step to ascend, and that is the

greater the number of vibrations to the second, the higher the form of life, and the greater the mentality.

The experiments of the "Salpetriere" school, in France, in this direction are marvelous. They took ignorant Breton women, increased their vibrations by hypnotic suggestion, and made brilliant conversationalists of them, but after keeping them in this state for two months and then restoring them to their normal condition, it was found that they had lived years in that time. They had exhausted their vitality, so that whereas they entered the hypnotic state young women, they emerged from it and soon developed the decrepitude of persons of sixty. The government then interfered, and now no experiments of the kind can be undertaken in France, unless under the direction of the recognized authorities, for they rightly judge that it is unsafe to commit these experiments to inexperienced hands.

It will therefore be seen that the hypnotist simply dominates the vibrations of his subject, if I may so expess it, and by his own will power makes his personal vibrations sharp and full, accompanying the

exercise with all the force which gesture and voice can add to it. One of a low order of intellect--an idiot or a fool--cannot be thus influenced, for his vibrations are few and low. He lacks responsiveness. An insane person may be influenced, because while his vibrations are irregular, they are full and high, and once under the control of the hypnotist, they are amenable, and the work is highly beneficial, for it tends to reduce them to regularity once more.

A hypnotist requires persons who are strongly developed in the qualities termed Imitation, Veneration, Sublimity, Ideality, and especially Imagination; for these require rapid vibrations. Then, if the will power of the subject be intense, he readily places himself under the direction of the hypnotist, and is responsive to his suggestions.

The subjective side begins to assert itself, and the objective subsides into quiescence. The subject is therefore not asleep, but keenly responsive. The hypnotic gestures are simply to set the current of vibrations in motion, and so the hypnotic hears and obeys the suggestion of the hypnotist, regardless of all antagonistic efforts.



I WILL! PRACTICAL INSTRUCTION IN HYPNOTISM AND SUGGESTION BY HERBERT L. FLINT. YOU MUST!

Hypnotism may be made a beneficent agency. It may advance one to a higher plane, so that when he emerges he no longer responds to the coarse impulses that formerly actuated him. He is, for a time, at least, as invulnerable as was Achilles when his mother, Thetis, dipped him in the sea.

In base hands it may be made base, but properly mastered and exercised, it is one of the greatest boons vouchsafed to man. It may elevate him above low desires and sensuous thoughts. It may purify his mind and purge his brain. It may take him by the hand, and without deleterious drugs, or by weakening his brain, lift him to a seat among the angels and gods; or in the hands of the unscrupulous, it may warp the intellect, dwarf the mind, enfeeble the will, and awaken from their sleeping chambers passions that should be suffered to remain dormant and undisturbed.

I am in full accord with those authorities who claim that every human being, excepting those violently insane or idiotic, is susceptible to the law of hypnosis. I say this, however, with one qualification; not every one is a natural hypnotist; not



every one can be easily hypnotised. This power may, however, be developed by persistent effort and indefatigable perseverance. The chief requisite is self-control. The operator must possess mental equipoise, for before he can command others he must obtain the mastery over himself. Joined to this must be an INEXHAUSTABLE FUND OF PATIENCE, and the power of concentrating the mind upon a single object. This last is by no means the least requisite, as it demands uncommon ability for its full development. Possessed of these qualifications, the operator may hope for success.

To induce hypnotism, I begin by friendly conversation to place my patient in a condition of absolute calmness and quiescence. I also try to win his confidence by appealing to his own volitional effort to aid me in obtaining the desired end. I impress upon him that hypnosis in his condition is a benign agency, and far from subjugating his mentality, it becomes intensified to so great an extent as to act as a remedial agent.

Having assured myself that he is in a passive condition, I suggest to him, either with or without



passes, that after looking intently at an object for a few moments, he will experience a feeling of lassitude. I steadily gaze at his eyes, and in a monotonous tone I continue to suggest the various stages of sleep, repeating each sentence several times. As, for instance: "You are getting sleepy. Your breathing is heavy. Your muscles are relaxing. Your whole body is relaxed." I raise his arm, holding it in a horizontal position for a second or two, and suggest to him that it is getting heavier and heavier. I let go of his hand and his arm falls to his side. "Your eyes (I continue) feel tired and sleepy. They are fast closing," repeating in a soothing tone the words, "Sleepy, sleepy, sleep." Then, in a self-assertive tone, I emphasize the suggestion by saying in an unhesitating and positive voice, "Sleep. You are asleep."

I do not, however, use this method with all patients. It is an error to state, as some specialists do, that from their formula there can be no deviation; because, as no two minds are constituted alike, so they cannot be effected alike. While one will yield by intense will exerted through my eyes, another may, by the same means, become fretful, timid,

nervous and more wakeful than he was before. The same rule applies to gesture, tones of the voice and magnetic passes. That which has a soothing and lulling effect on one, may have an opposite effect upon another. There can be no unvarying rule applicable to all patients. The means must be left to the judgment of the operator, who by a long course of psychological training should be able to judge what measures are necessary to obtain control of his subject. Just as in drugs, one person may take a dose without injury that will kill another, so in hypnosis one person can be put into a deep sleep by means which would be totally ineffectual in another, and even then the mental states differ with each individual--that which in one induces a gentle slumber may plunge his neighbor into a cataleptic state.

Nature always acts in accordance with the inflexible laws of compensation. If one lung be hepatized, the other enlarges and does double duty. If one kidney be removed, the other takes upon itself the work of the two. So, if sight and hearing be obliterated, as in the blind and deaf, the sense of touch is so marvelously developed as to take the place of the

other two senses. This is vividly exemplified in hypnosis. The optic nerve is a process of the brain. When, by a bright light or by long continued fixity of gaze I have overpowered that nerve and partially paralyzed it, I have temporarily obliterated and obscured one of the senses. The next sense through which impressions reach the brain is hearing, by means of the auditory nerve. This is now quickened and stimulated, in order to supply the deficiency created by the quiescence of the optic nerve. The hearing is therefore readily responsive to every suggestion that is made, while the rest of the brain is abnormally active. Old memories long stored in the cells of the gray matter come forth, but they obey, not the calm judgment of the reasoning powers, but the suggestions of the operator sent along the keenly sensitive auditory nerve. In this condition the auditory nerve, like a photographic plate, is so super-sensitive that it seizes upon the slightest suggestion of the operator with whom it is en rapport, dominates the will, and reasoning intelligence, and sends through all the avenues of the body directions to obey its new master. This is "Hypnotism."



HYPNOTIC HALLUCINATIONS.

When we study the phenomena of hypnosis, we find that they may be separated into three divisions. To be concise I will call these divisions:

First--The Physical.

Second--The Mental.

Third--The Psychical.

Let us consider the first. In the physical condition the subject is made to feel that his muscular system is dominated by the suggestion of the operator. The action of his will is temporarily suspended. He knows where he is and what he is doing.

He is told, for instance, that he cannot open his hands. He instantly feels that his hands are closed and will not obey his will; yet another subject in the same condition will experience the sensation of opening his hands, but finding that his will power is dormant, makes no resistance.

The first subject makes the effort. He thinks that he is exerting all of his force to pull his hands apart, but what he is really doing is forcing them together, tighter and tighter. He is thus obeying the counter suggestion, instead of his own im-

pulse. Try as long as he may, his hands remain locked, and he is unable to obey the suggestion of his own mind, because his muscular action is dominated by the will of the operator.

This condition may continue until it overmasters his physical force, the muscles become rigid, and a state of catalepsy is induced.

In this state the most extraordinary phenomena appear. When the physical forces are in the most violent agitation; when the action is most intense and vigorous; when the subject, having been told that he is an acrobat, is turning handsprings and somersaults, the heart betrays hardly the least excitement. It beats as calmly and regularly as if he were at ease in his chair, the respiration is normal, and he shows that the exertions which he is making are done in accordance with a command outside of himself; when, if he were undertaking these exertions in response to his own volition, it would send the blood bounding through his veins and make his heart beat like the blows of a trip-hammer.

In the cataleptic state, the subject is able to maintain a weight of hundreds of pounds, supported

only at the neck and ankles. Such weight it is almost a physical impossibility to sustain in the normal state, but in the cataleptic condition it is easily borne, and there are no injurious results.

It is now held that Hypnosis is the most satisfactory of all anesthetics; that in this condition some of the most important surgical operations may safely be undertaken.

If a delicate woman can, in the cataleptic state, supported only at her neck, shoulders and ankles, carry a weight of nearly a thousand pounds, it stands to reason that she could endure the shock of a surgical operation, no matter how severe.

Not all physical tests, you must bear in mind, are cataleptic; some are automatic. In this condition the subject finds that his muscles, once in motion, continue without effort on his part, and he is unable to control them. If he is told to rotate his hands, and he does so, he twirls his thumbs or he stammers hopelessly.

We now come to the second division--the Mental-wherein we deal with hallucination.

To make myself clearly understood on this point,

let us suppose that we have before us a class of six, ranging from one who is only slightly affected to the best possible sensitive. We will deal with them as if they were on a race track, each one driving a horse. The suggestion is made, accordingly, in the following manner: "Now think of a race track. Think of what a fine horse you are driving. Look around. See the people gathered to witness the race."

I intensify this suggestion by emphatic repetition. The idea thus given, the results begin to be apparent. The first will feel a sensation of having the reins in his hands. He will fancy he is driving something, he knows not what. He holds the reins and looks ahead of him with a puzzled air, as of a man in a fog, or one half asleep. His brain is misty. He has a vague idea of something, but no clear conception.

The second subject feels the reins and knows he is in a vehicle. He drives and experiences the shock of moving wheels. He begins to enter somewhat into the spirit of the affair, and to take an interest in his work. The reins are to him a reality, and he looks at them and grasps them firmly in his hands.



The third subject sees not only the reins and the vehicle, but part of the horse. The spirit of the race enters into him, and as he sees the action of the part of the horse nearest him, he prepares for the contest, pulls sharply on the lines, and urges his animal forward.

The fourth subject sees the whole animal, and as he feels that he is guiding it, he excites it both by whip and voice. He carefully manages it, speaks to it, watches its head and neck, and is wholly wrapped up in the animal.

The fifth subject sees the horse, the vehicle and the road. He carefully guides the animal over the obstacles that he meets, urges him forward, seeks to control him, is fully conscious of horse, road and vehicle, but of nothing outside of them. He feels that he must make his animal do its best, and he exerts himself to the utmost.

The sixth is the best subject. He sees the horse, the road, the vehicle, and his rivals. Whereas the others have been acting in a limited space. with constricted vision, the sixth subject sees everything and everybody. He incites his animal in order to win

the race. He hears the band play, and the crowd huzzahing. He feels the breeze fan his cheek, and he notes how near his rivals are approaching. He sees the judges in the stand and he hears the crowd shout. Now they come down the home stretch. He braces his feet, leans far forward, and seizes the lines with a tighter grasp. His eye glitters with excitement. Faster and faster they come. He rises in his seat and lashes his horse. He shouts and yells in the mad fever of delirium and tears down the course. His rivals come by his side. He hears the panting of their horses; he sees their foam-flecked sides. Steady, now, and the race is won. With a rush and roar they fly up the track past the grand stand, up-up-up to the wire. Now, in a grand burst of speed, the bell rings and the victory is his.

This sixth and last subject has taken in all of the details. His fervid imagination has supplied them; not one is lacking. He sees every incident--from the starter standing at the bell, to the peanut vender walking around the groups and crying his wares. Places and individuals are all perfectly delineated, down to the last item. He knows everything, he sees

everything, and his spirits rise with the occasion.

Something of this feeling he imparts to the other subjects, but they are wrapped more or less in their own personality. He escapes from it altogether. He is not hampered by time or space. He comprehends everything, is a part of everything, far more than in real life.

We now come to the last division, which I call the Psychical.

In this stage the subject is a part of the hypnotist, as it were, but this condition is susceptible of certain degrees. What the hypnotist tastes, the subject tastes. What the hypnotist feels, the subject feels. What the hypnotist thinks, the subject thinks, and this latter is "Telepathy," or thought transference. The subject and the hypnotist are thus united by an occult tie.

This high degree of the psychical, as far as I have been able to determine, is indefinable and unaccountable. It is one of the mysteries of this--to us--new science. It is independent of time or space.

I have reached this conclusion, that there is a limitation to material science, and it is only when

we carefully study the laws of hypnosis, that we come near arriving at a correct understanding of phenomena that have puzzled the wisest and confounded the ignorant in all ages.

Judged by this standard, how important it is that we bring to this quest not a flippant inquisitiveness, but honest and earnest inquiry.

There is no fact in the broad domain of nature that should call forth a sneer. The operations of the human brain are so wonderfully mysterious that we may well pause and exclaim with the English bard, "What a piece of work is man!"

It is only when we comprehend him in his dual nature, and note how each side acts for itself, and how it moves like an automaton, as if obeying the mandates of a higher power, that we comprehend how nearly right the old sages were when they denied that man is a free agent.

A physician will appreciate it more strongly than the laity, that thought is the result of determination of blood to the brain. Each cell of the gray matter is a complete individual in itself, having stored within its recesses, memory, reason,

will, force, or the power to control certain muscles of the body. All this is mechanically arranged, so that we may put our finger on a certain part of the brain and say: "This controls this muscle, and this controls that muscle." Just as we can go into a telegraph office and say: "This wire connects with Philadelphia; that with San Francisco, and the other with London." But over and above all of this comes man himself--the Ego. He can direct his brain to operate certain muscles just as he pleases. He is ever responsible for the manner in which they work.

Pardon me if I elaborate this subject by propounding one or two questions to you, my dear pupil. Pray, tell me, how does thought act? Have you ever stopped to analyze its intricate operations? To be more explicit: A question is asked, a letter is to be answered, a brief is to be prepared, a jury is to be addressed. Now, note well, with lightning rapidity, the answer, the brief, or the address, is composed. But do you know in advance how the words will form themselves?

I spoke a while ago of memory, as a function of the brain. Now, the old theory was that memory is a

mere mechanical arrangement of the atoms. You experience a sensation, and a wave passes over your brain. If the sensation be repeated a number of times, it finally deepens into a crease. And when a wave passes over the brain, it falls into this crease, follows it, recalls the same sensation that made the crease, and that is memory.

A man forgets on his objective side, but on his subjective side every crease remains distinct and perfect, and when the subjective side is called into action, it can easily evoke events and names and circumstances that had long been forgotten by his objective side.

This is the theory of hypnotism, unconsciously advanced by the old teachers, and it is the only one that fully accounts for all the multifarious facts that have puzzled men of science. It explains the ravings of lunatics, and the visions of religious enthusiasts. It shows why Christian Science can one day perform cures that are beyond the reach of drugs and medicaments, and on the next fail in a case so simple that a child might have administered to it.

As we progress in the study of these laws and

note how they envelop and enthrall the individual--how they enter into life and affect the student, the professor, the man of business, the commercial traveler, the actor, the author, the preacher, the child in the cradle, and the sage in his study--we shall begin to realize how important it is to unravel the skein and lay bare the whole clue.

That which past ages ignorantly worshiped, we shall be able to use as the guide and friend of man. When we have fully solved this problem, when we have obtained a thorough knowledge of the laws that operate upon the human intellect, we shall then be ready to understand those vast sociological questions that now with grisly front affright and appall the wisest thinkers. We shall then know why men forsake the country and crowd into cities; why they live in huge tenement houses swarming with human vermin; why certain vices pervade certain classes and where civilization is highest and every appliance of wealth and luxury easiest to obtain, there vice flaunts and riots and holds high carnival. Heretofore society in every age has engendered the poison that has destroyed it. All other nations and peoples have gone

down into the dust-bin of ages. If this present era survive, it will be because it studies not only how to avoid the palpable errors of the past, but because it seeks to plunge beneath the surface, study the conditions that made these errors possible, and try to avoid them.

The first requisite is to know what the laws are that unite us. Having found the bond that is to form the encircling zone of a common humanity, it will not be impossible to lift the individual to altitudes that lead to a perfect manhood.

HYPNOTISM SCIENTIFICALLY REVIEWED.

As you well know, the school of the Salpetriere, at Paris, regards hypnosis, hysteria, lethargy, catalepsy and somnambulism, as synonymous terms arising from a state of neurosis superinduced artificially. In opposition to this view stands the Nancy school, of which I am a great advocate, with its famed exponents, Liebault and Bernheim, stoutly maintaining that suggestive therapeutics is simply persuasion obtained in most persons through somnolence. Some again are naturally possessed of a cer-

tain psychic force, which may be intensified under suggestive treatment.

Charcot distinguishes only three stages:

First--Catalepsy, which he produced in three different ways. First, by a loud noise, suddenly induced, such as the beating of a gong; second, by placing before the eyes a strong light; third, by fastening the gaze upon a brilliant object. This method is known as "Braidism."

In the cataleptic state the subject is immovable, fascinated. The eyes are set and fixed. The muscles are rigid. The reflexes are suspended. Complete analgesia is obtained. It is seen that there is an entire absence of muscular irritability. In this condition there is no change in sight or hearing, and by strong and repeated suggestions catalepsy may be caused.

As we have noticed, the cataleptic can maintain the extended position of the body supported only at the extremities.

Charcot's next division is that of lethargy.

This condition is produced by fixation of the eyes upon a bright object. This stage resembles that of

profound sleep. But while it is possible to produce complete analgesia of the skin and mucous membranes, sense activity is not always destroyed. The eye may be partially closed, but there is seen a slight vibration of the eyelids, and the tendon reflexes are markedly exaggerated.

It should be remembered that the raison d'etre on which the followers of the Charcot system place the greatest importance is the neuro-muscular hyper-excitability, i. e., that pressure on a nerve causes the same functional reaction as the application of magnetic electric currents.

The last division of the Salpetriere school is somnambulism--which condition may be obtained by fixation, or, when the subject is in the cataleptic or lethargic state, by pressure on the crown of the head.

The subject in this condition presents the appearance of perfect sleep. The eyes are closed. It differs from the lethargic state, in this: While in lethargy there is neuro-muscular, in somnambulism there is cutaneous muscular superexcitability. The sensibility of the cuticle is heightened, but there

is complete anesthesia. In this state the hypnotic is intensely susceptible to suggestion. The Salpetriere school erroneously then concludes that hypnotism is the product of hysteria. This has been satisfactorily disproved, first by the Nancy school, and their decision is now accepted by the scientific world.

Forel, of Zurich, lays it down as a postulate that a sound brain, is, above all else, necessary for successful hypnosis--the sounder the brain the easier the impression and the sooner the results. In hysterical patients, the brain is often by no means sound. For the same reason, he continues, it is difficult to treat insane persons by hypnotism.

Bernheim divides hypnosis into nine distinct degrees--from simple drowsiness up to post-hypnotic and retroactive hallucinations. But these divisions and sub-divisions are by no means final or arbitrary--as they will largely depend upon the temperament and disposition and mentality of the subject. I have conversed with most of the eminent authorities, and they all agree with me, that it is not always possible to determine where the first step begins and ends.



I WILL! PRACTICAL INSTRUCTION IN HYPNOTISM AND SUGGESTION BY HERBERT L. FLINT. YOU MUST!

I have given this subject years of devoted study and research; in fact, I am not only an ardent believer in suggestive therapeutics, but a successful practitioner along that line, as well. While I am a professed adherent of the Nancy school, I maintain that these nine degrees are not ironclad, and some phenomena may be wanting. Some subjects will never attain to the higher degree; others though somnambulistic, may not show some of the lower phenomena. I also claim that a therapeutic effect may nevertheless be obtained, even in the lower degrees.

In speaking of suggestive therapeutics, it may not be amiss to state that many ailments that have hitherto defied the skill of medical science are not only amenable, but readily yield to this beneficent agency. Forel, Moll, Bernheim, Liebault, Dessoir, Meacham, Kraft-Ebing, Vernon and others, agree that the following maladies come within the realm of suggestive treatment: All pains due to functional disorders (headache, gastritis, ovarian pain, rheumatic and neuralgic pain), insomnia, hysteria, dysmenorrhea, somnambulism, unpleasant dreams, loss of appetite, alcoholism and morphinism, neurasthenic ail-

ments, stammering, nervous ailments, disorders of sight, enuresisnocturna, pruritus, perverted sexual feeling when not inherited; singing in the ears, prolonged cases of chorea, emotional neurosis, agraphobia--writer's cramp,--deafness, indigestion, chronic constipation. For this last malady, hypnosis is an absolute specific, and it is in this domain that Christian Science effects its most remarkable cures.

I have made many interesting and valuable experiments in the line of using hypnotism as a therapeutic agent. One especially was demonstrated by me in inducing cataleptic sleep upon a nervous and somewhat hysterical woman of fragile form and delicate constitution, some four years ago. She was put in this sleep and placed under the care of a committee, composed of local professional men, so that there could be no doubt in regard to the genuineness of the trance.

The sleep was the deepest catalepsy. Whereas most subjects in this condition exhibit more or less restlessness, moving from side to side and tossing in fitful slumber, the woman, under my care, was

perfectly calm and profoundly unconscious. Indeed, were it not for the regular respirations, it might have been mistaken for the sleep of death itself. Watchers were placed over her, and every means devised to make the test scientifically correct. The hypnosis involved all of the secretive and excretory organs of the body. For seventy-two hours was this sleep maintained. At the end of this time, the woman was restored to her normal condition. The awakening was gentle and peaceful. She moved her arms once or twice, as children frequently do, when aroused. She opened her eyes and at the expiration of the suggested time she arose, and in a few moments recovered herself.

In speaking to the committee of this most strange experiment, she said that she was wholly unconscious of the time she had spent in this sleep. Her only recollection was that of absolute rest, in no sense differing from natural repose. Most astonishing was the further fact, that, although she had been locked in this cataleptic sleep for seventy-two hours, she soon went to her home and retired at her usual hour, and slept soundly all night, as if she

had been occupied with her daily avocations. She has since frequently undergone this cataleptic trance, and the result is decidedly beneficial. Her nervousness has disappeared, and her appetite is so much better, that she is no longer afflicted with dyspepsia. She has gained in weight, and from her former state of fragility, she has become a robust and healthy woman. She is now Mrs. Flint and recognized as the most successful Lady Hypnotist ever before the footlights.

This is of the greatest importance therapeutically, for it shows that hypnosis can be used as a remedial agent for a large class of maladies that now baffle the practitioner's art. I am of the opinion that hysteria can in this manner be completely overcome. All those nervous ailments that require, (as a condition precedent,) absolute rest, can obtain it without regard to surroundings, for the rattle of railway trains and the shrieking of steam whistles, cannot be heard by the hypnotic patient. No outward disturbance interferes with the restful pose that may be obtained under the influence of this agency. The senses are locked in slumber; compared to which,

the relief obtained by narcotics is feeble and insignificant, and there is in no case the wearisome relapse of the nervous tension that is a natural result of the use of narcotics. When the patient awakens from the cataleptic sleep, every faculty of the body is endowed with new vigor and new life. There is no depression, no nervous exhaustion. The effect is to restore the body to normal activity and perfect health. In this respect hypnosis accomplishes more than can be gained by the agency of drugs. It locks the faculties in a repose which is the highest ideal of rest, in which no extraneous aid is employed. The brain secures perfect freedom from care and anxiety, and there is no apprehension that it will eventually become an acquired habit, as there is when the brain is reduced to quiescence by means of sedatives.

This shows the great value of hypnosis. It does not weaken the system. It does not leave deleterious traces in the brain. Those who have been subjected to cataleptic sleep seem better for it. This new fact in medical science promises to dispense with morphine, and with chloral, for the hypnotic sleep

does all which these drugs are able to accomplish, and that in a manner devoid of risk and free from all danger.

I have been besieged with inquiries from some of the prominent physicians, who thus begin to realize the dawn of rich possibilities in this discovery. The best answer I can make is to point to the lady herself as an illustration of the perfect immunity that she enjoys, for although Mrs. Flint has been frequently subjected to the test, she is not only free from injurious effects, but her bodily health has steadily improved under the treatment.

The list of maladies susceptible to hypnotic cures could be considerably extended or enlarged, but I have indicated sufficient for the purpose.

THE SCIENCE OF HYPNOTISM.

The universe is law. Whenever and wherever we meet with phenomena in this world, we may be certain that they are amenable to law. The same force that crystalizes the dew drop on the violet, holds worlds in place and regulates the movements of the vast order of suns.



I WILL! PRACTICAL INSTRUCTION IN HYPNOTISM AND SUGGESTION BY HERBERT L. FLINT. YOU MUST!

Formerly, when man found something in nature for which he could not account, he attributed it either to a god or a devil, and he worshiped the force with blind and unreasoning faith, without stopping to carefully consider the origin of that which terrified him.

If, then, there is a law that holds in its place and regulates the processions of the suns, there must be a law that fixes the scope and determines the operations of the mind and enables one brain to influence another, though seas roll between and the very antipodes separate them.

This is the law of psychic phenomena.

One reason why this law remains an occult science is, that men in this age have become so materialistic that they answer every new discovery along the border line of the mysterious, with a sneer, and, without stopping to ascertain the facts, deny them altogether.

The great master of English literature aptly puts in the mouth of one of his characters in that wonderful tragedy filled with hypnotic suggestion--Hamlet--"There are more things in heaven and earth,



Horatio, than are dreamed of in our philosophy."

The towering geniuses, whose discoveries have lighted the beacon fires, by whose radiance the human race has reached the high altitude which it now occupies, met in their day and at the hands of their contemporaries the same derision and sneers with which occult science is now contending. Harvey, whose gigantic researches discovered the circulation of the blood; Jenner, whose wonderful revelations laid the foundations for the true theory of communicable disease; Pasteur, who gave to the world the theory of microbes--all were forced to labor in secret, and to spend years in endeavoring to show their unbelieving countrymen that here were new facts, quite beyond the knowledge of their predecessors.

So in philosophy, we find among the ages the names of great men who, with each period, laid down new laws for the instruction and guidance of the human mind. Such was Pythagoras; such were Plato and Socrates; Copernicus and Galileo, Newton and LaPlace. Each one enlarged the scope of the human intellect and gave the human mind larger flight and freer wing.



I WILL!

PRACTICAL INSTRUCTION IN HYPNOTISM AND SUGGESTION

YOU MUST!

BY

HERBERT L. FLINT.

In the light of the progress of the science of psychic force in the latter half of the nineteenth century, I would not insult the intelligence even of a superficial thinker by attempting to demonstrate that there is such a thing as hypnotism.

I am often asked: "What good can hypnotism do?" "What woes will it alleviate?" "What wounds can it heal?" "On the contrary, is it not a fact, (some query,) that a patient frequently under hypnotic treatment loses his strength, his individuality, and finds his will gradually becoming weaker and more easily acted upon by those with whom he comes in contact?"

In the light of psycological experiences such objections are convincingly overruled. It is an accepted fact that the highest exercise of the intellect is the cultivation of the thinking faculty. Each new experience broadens the soul and strengthens the development of the intellect, consequently, the exercise of the hypnotic influence is to give new and valuable experience, and to fill the mind with emotions to which it was a stranger.

The history of the science shows the more spirit-

ual and exalted the faculties of the mind, the more impressionable the subject. The grosser he is in fibre and construction, the less he is liable to exercise or receive this wonderful influence, so that instead of weakening the brain by frequent hypnotizations, the higher and purer it becomes in type.

It is safe to say that it is hardly possible to make a person commit a crime, or any violation of law while under its influence to which his nature refuses to respond while in the normal state.

One of the prerequisites of this subtle force is that it demands a mind free from all sensuality. The adepts in all ages have held, and still hold, that to attain the highest development, it is necessary to purify the body by frequent fasts, and by an uncompromising life of chastity; and that nothing deteriorates the mind so much as coarse sensuality especially in thought. The esoteric teachers have always maintained, that an evil thought exceeds in its debasing power an evil act. This is now corroborated by scientific investigation--for thought is the highest energy, hence the evil thought sears the soul deeper than the act itself.



This, no doubt, is what Jesus meant when he said: "Ye have heard that it was said by them of old time, Thou shalt not commit adultery; but I say unto you, that whosoever looketh on a woman to lust after her hath committed adultery with her already in his heart."

These teachings and acts are true of all the great teachers, from Buddha to Jesus; from Confucius to St. Francis, to Thoreau and Emerson.

Now let us see what are the requisites in hypnosis.

To be concise, I will say that there are three principal requisites indispensable. These are: Passivity, Responsiveness and Imagination.

First of all, the mind must be in a passive condition to receive impressions. I say to a subject: "Close your eyes and think of nothing but sleep. This sleep is the strongest and most recuperative medicine I can give. Now think of sleep. You feel that you are drowsy. You are very sleepy. You are asleep." And I impress upon him that his own objective mind is experiencing these sensations. Having thus appealed to his passive state, I have no

trouble in arousing his faculty of receptivity. His subjective mind becomes plastic and responsive to my every suggestion.

The next requisite is imagination. If he possess this necessary faculty, I can, without excessive trouble, superinduce every phenomenon of hallucination. And what is more amazing, after I have suggested the merest outline, he will of his own volition supply the minute essentials and elaborate them to harmonize with his personality. If I tell him, for instance, that he is a soldier, he will instantly carry out in every minor matter the general impression that I have given him.

When we enter the domain of this science, we find that it is not easy to define its limitations; for we are entering the border line of what has hitherto been an unknown land, around which the cobwebs of fear have gathered.

Every physician knows that there are cases which no medical remedy will reach, because the evil has its origin not in the psysical structure, but in the functions of the mind. Formerly these maladies were treated by delusion. The physician gave the sufferer

harmless pellets or colored fluid, trusting to time to restore the patient to the normal balance. We now recognize that the cause of the trouble exists, and we treat it by operating directly upon the mind, without attempting to reach the disease through the aid of medicaments. Permit me to give you a case within my own recent experience--one that puzzled and baffled the skill of the most eminent physicians of - - - - where I was giving entertainments.

The patient was a lady belonging to the upper class. Her husband was world-famed as a statesman. On account of the high standing of the parties, the case was the more important. She had been ailing for over a year--suffering from insomnia, nervous exhaustion and melancholy. No cause could be assigned, but she grew weaker and weaker, under the best care and attention. Her husband was distressed beyond expression, for he was ardently devoted to her. Finding the usual treatment futile, her physicians called me in consultation. I suggested hypnotic treatment. I experienced no difficulty, while she was in that condition, in locating the trouble. She imagined that she had lost her husband's affec-

tion, and this long dwelt upon in secret, undermined her health, weakened her physical powers, and shattered her nervous system.

It did not take more than three treatments to totally obliterate that idea, and she is to-day one of the happiest women in ---.

This only shows that many maladies which we call nervous debility, may be placed under the head of hallucinations, and be treated successfully by suggestion.

While writing on this subject I am reminded of a question asked me by a student in ---- university some months ago. He was a young fellow, and with the warm fervor of youth he inquired: "Could not hypnotism be utilized as a love-potion?"

That simple question, however, opens up a new field in the psychology of affections. It is one of the important links in the chain of sociology, for out of it most of the unhappiness in domestic relations ensues--hence it ought not to be lightly brushed aside. If more attention were paid to this by people in general, there would be far less unhappiness, fewer divorces and much more felicity among persons who

sustain the marital relations with each other.

For there is running through all Nature this law of affiliation. The two atoms of hydrogen seek their atom of oxygen, and a marriage is the result, but under certain conditions, such as the introduction of the electric spark, there may be a divorce. The atom of carbon in like manner seeks its affinity, and in like manner it may be divorced or married by the sun-god. So Darwin noted that among all created beings the male pays court, or, as he says, pursues, the female. Out of this grew his doctrine of "Natural Selection." We now see that it is as true of rock and nomad as it is of the higher intelligences. A heart pulsating with love is aflame with sympathetic vibrations. The object of the choice may be indifferent--nay, at first, hostile--but he overcomes this feeling by the very eagerness and vehemence of the pursuit. It takes hold of every fibre of his brain, and if unsuccessful, it may recoil upon itself and destroy in a moment of madness the very being that set its love seal upon him.

The whole theory of love and its manifestations offers the strongest illustration of the law of

hypnosis. How often do we see them deaf, dumb and blind to everything but the object of their passion. If she repel him, he will not heed her. He says to her: "You love me." She denies it, and he consoles himself with that old maxim, "When a girl says 'No', she means 'Yes'."

What is this but the universal recognition of the workings of the principle that I have laid down? It holds in spite of time or place. What is more amusing than to see a newly married couple all eyes and attention to each other, but oblivious of every one else?

The trouble is not that this spirit is carried too far, but because the man after marriage neglects to keep alive the flame of love by using the same means that won his wife. He grows cold and indifferent. He neglects the little amenities and acts that once he found so delightful. A revulsion of feeling comes in her breast. Why! is this selfish fellow stained with tobacco, and lounging about the house in his shirt sleeves, the trim, dapper chap that made her so many promises before marriage?

She reciprocates his aversion just as she did his affection.



Then she finds some one who supplies what he is lacking in deference and attention, and there is laid the ground work for separation, and all of the miseries that grow out of ill-assorted unions with which society teems and the newspapers are filled.

Let us see whether it be possible to use the hypnotic power to so intense a degree as even to produce death.

I, for one, while recognizing the salutary and beneficent power of this agency, am forced to admit that in the hands of the vicious and unscrupulous it may be so used as to weaken the nervous force and finally extinguish the vital spark.

But why go so far? Mere suggestion, even without hypnotism, will in some temperaments produce nervous shocks resulting in physical ailments that ultimately will end in death.

Medical science is beginning to recognize that there are certain maladies that have their origin solely in mental disturbances.

It is familiarly known to every one that a sudden shock to the nerves--the receipt of disastrous news, fright, terror, fear or violent passion--will sometimes result fatally.



I WILL! PRACTICAL INSTRUCTION IN HYPNOTISM AND SUGGESTION BY HERBERT L. FLINT. YOU MUST!

An old college experiment, which I presume you will recall, is about as good an illustration as I can give. There was in our class a young fellow who was excessively conceited in regard to his physical strength. He really was a modern Samson. One day it was agreed by a number of us to suggest to him that he was looking unusually pale. I met him coming down the stairs, and remarked: "Are you ill? You are so pale." "Never felt better in my life," was his rejoiner, and we both walked on. But by the time my confederates were through with their solicitude for his looks, our Samson felt so weak and ill that he repaired to his room and to his bed.

The negroes of the south know this, and on it is based what is known as "Voudooism."

If a colored man finds in his path a little ball of wool with a stick running through it, or a bunch of hair put in his shoe, or something of that kind, he will go straight to his hut. All of the medicine in the world will do him no good. He has been "Voudooed." The slang of the street has changed this into "Hoodooed."

The ancient superstition of the evil eye came

from this idea. A person with an evil eye had the power to inflict disease, sickness and death upon whomsoever he cast it with malign intent.

History is filled with accounts of men who sought to avenge the results of this infliction by slaughtering the ones who had, as they thought, cast them under the spell. The records of the world during the Middle Ages chronicle the wholesale massacre of thousands of people, sometimes of whole villages and districts, because they were supposed to be witches. The most absurd tales were told and believed, but we do not have to go to the Dark Ages to find examples of this sort. People are killed every day by some gossiping neighbor, who comes in and groans with the sick over their maladies. Every physician today knows the value of cheerful nurses, cheerful rooms, plenty of sunshine, and the right kind of conversation.

This law of suggestion merges into occultism where the power is so highly developed that it enables the ascetic to lie locked in his grave for months without losing his vitality; to sustain the most horrible torture, not only without a groan,

but even with a smile of triumph. Herein is found the secret by which saints and ecstatics maintain their composure when they are undergoing agonies that are too frightful for the spectators to contemplate. The same thing is shown by the Red Indian, and the reason is the same. If hypnotic suggestions will and do cause death, on the other hand they have time and again robbed the grave of its victim and restored life and health to many a poor, stricken soul. Hypnotism, I repeat, when highly developed, soars into the unexplored realm of the occult, where the psychic power is marked. Theosophy has made a study of it, and insists that each being is accompanied at all times by his astral body, which can be projected through space at any distance, time and accompaniments of matter being dispensed with.

These manifestations have a deep significance, and are well worth the study of the thoughtful, and the wise consideration of the mind that seeks to explore the infinite, and who, like Bacon, can say: "I have taken all knowledge for my province."



DANGERS OF HYPNOTISM.

In studying the laws that control the human mind, by means of which hypnotism operates, we must remember this fact: that the subject must concentrate his entire attention. I place him in a condition of receptivity.

This faculty of concentration-- of completely absorbing the mind and fixing it upon one idea-- is one of the most difficult feats in the whole range of mental phenomena.

To illustrate: How many can steadily place their minds upon the second hand of a watch and keep it there for fifteen seconds. Try it, and you will be astonished to find how persistently your thoughts will stray, and how, try as you may, they will wander from the subject. I venture the assertion that few, untrained, can continue it for ten seconds. My wife and myself have spent years in mastering this condition, until we can fix our minds upon a given object for three-quarters of an hour without allowing it to be diverted.

You will readily see by this, that fixity of mental vision operates so as to control the mind of

the one operated upon. You suggest that he act in a certain way. The first condition is that he place himself in a passive state, and then, by the very intensity of your determination, you unite his will with yours. Thus you both work in harmony. The strength of his will, in reducing his mind to obedience, makes it all the easier for you, just as the best soldier is not the ignorant boor, but the man of education and training, who clearly understands an order and promptly executes it in form and spirit.

The first requisite in a hypnotist is to train his own mind. He can never succeed in holding the attention of his subject, unless he is able, without wavering, to concentrate his will upon the object he wishes to influence. Another essential must be considered. The human mind is a delicately constructed instrument, and it must not be dealt with harshly. You do not send a man with an axe to tune your piano. So no hypnotic experiment should be conducted by an unskilled person in the absence of an expert. It is much easier to induce the cataleptic state than it is to recover from it. The last

thing that an expert hypnotist does is to remove from the brain all trace of abnormal condition, or of perversion. If this be not done, there is great danger. To illustrate: A physician in a city where I was performing watched carefully for several evenings the process of hypnotizing, and on his return home, tried it on his boy, a bright lad of ten years. He told the boy to "walk lame." What he should have done was to make him walk with a stiff knee. There was, among the patients of the father, an old man with a bent and crooked leg, and the lad, on being told to "walk lame" instantly assumed the attitude and walk of the old cripple. The imitation was so perfect that it evoked shouts of laughter, and for half an hour the father continued the exhibition, to the great amusement of his guests. Then, when he attempted to restore the boy to his normal condition, he found that he could not do it. He worked in vain, and finally he sent for me. I took the little fellow with me and worked daily with him for four weeks, before I was able to restore him to his previous state.

Hypnotism is like the genie evoked by the fisherman in the "Arabian Nights." It was easy for him to

remove the top of the casket, but when once the demon had escaped, all the powers of earth could not control him, and he declared that his first act would be to kill his liberator, who had been foolish enough to set him free.

So, the hypnotic power does evoke from the human organism strange phantoms and unheard of and mysterious powers. Not in wantonness or malice should they be brought forth, but with careful study and under systematic guidance.

The great forces of nature are kindly and obedient in the hands of the master; terrible and awful when they rage without control. Steam is a faithful slave, but a remorseless and cruel master. Fire is the most patient and willing of servants, but the most heartless and devastating of tyrants. Once escaped from its bonds, it rages without check, destroying, withering, consuming everything within its reach. All the great aids of civilization are in the same category. What greater force than electricity? But see it in the lightning's stroke and the tornado's path, and how terrible. It propels a street car with easy grace, but if it catches you in

its grasp, its touch is death, instantaneous and irrecoverable. So of the chemical agents. What can be conceived in the light of material force more horrible than nitro-glycerine? There it lies floating upon the surface, on oil, odorless, clear, innocent. Touch it with a match and it burns without noise and with no undue haste, but confine it, torture it by concussion, and it leaps into life with the mad fury of a fiend, rending, tearing limb from limb, hurling apart whatever has been placed about it. The stoutest bars of steel, the greatest masses of rocks, it parts asunder with the strength of a Samson, and the vindictive passion of a demoniac.

So of this great mental force. In proper hands it is wholly beneficent. It can be made to administer to human ailments, to banish disease, to purify and elevate the mind, lifting the soul to a higher plane, giving the intellect a wider field, and endowing it with a loftier purpose. But in hands unfit and untrained, it may be used to pervert all these high aims and noble impulses. It may be used ignorantly, to weaken the mind, to enthrall the affections, to distort the emotions, and to dwarf rather than to promote the growth of the soul.



I WILL! PRACTICAL INSTRUCTION IN HYPNOTISM AND SUGGESTION BY HERBERT L. FLINT. YOU MUST!

It is related that in the Middle Ages, the prior of a monastery discovered that if he gave his monks a dose of a new drug, they would no longer grow drowsy over their matins. He reasoned that if he gave them a little and it was beneficial, a good deal would keep them from going to sleep altogether. So he more than doubled his usual dose, and the next morning he had no monks at all. They had all joined the great majority in the night, and he called his new drug, in sadness of heart, "Antimonkery," a name which we have preserved to this day in "Antimony."

So of this hypnotic power. Men ignorant of its possibilities and its limitations, experiment with it. They find that they can use it, and they do so recklessly. They discover that, like the demon in one of Sir Walter Scott's novels, any one can arouse him, but it takes a mighty conjurer to put him at rest, and that they have been tampering with a force that they should have touched only cautiously and under direction.

Herein lies the error of the Christian Scientists. They refuse to believe that this power has limitations. They say: "If Christian Science can

cure a case of nervous prostration, why can it not set a broken bone?" And they answer: "It can." Mrs. Eddy asks, with true sophistry: "Did Jesus say to His disciples: 'Dissect a man; go into the hospitals and study anatomy?'" The argument follows that, as he cured disease without doing this, therefore, it is unnecessary to do it.

This is not the method of the patient inquirer after truth. Hypnotism has laws by which it is defined. It exists as one of the living, vital facts in the universe. It can be controlled in certain directions, and it is so controlled. It can, and does, operate to heal a large class of maladies. The purpose of the true investigator is to discover the facts; to separate the true from the false, and to follow the path wherever the axe of progress blazes the way. He knows that every phase of human intellect must follow the lines as laid down by eternal and unvarying law.

THE DIET OF THE HYPNOTIST.

There is a German proverb that runs as follows: "Sage mir mit wem Du umghest, und ich sage Dir wer

Du bist. (Tell me your companions, and I will tell you who you are)."

The Sociologist paraphrases this truism, and says: "Tell me what you eat, and I will tell you what you are."

People who live upon a meat diet are, as a rule, gross and heavy. Vigorous and self-assertive they may be, but rude and overbearing.

The savage believes that if he eat the heart of his foe, he thereby acquires the courage and valor that distinguished his antagonist; hence among these people cannibalism is a religious rite. To a great extent this theory is applicable to those who excessively indulge in animal food. The man who lives upon pork will insensibly acquire and exhibit many of the peculiarities of the swine, and the same law holds true with all animal flesh.

The nations that have subsisted upon a vegetable diet have, on the contrary, always excelled in the higher intellectual pursuits-- music, sculpture, painting, poetry. Great epic poems that have shaped the world's thought, and given it its lasting ideals, were not produced by rapacious and gluttonous

appetites. The muse celebrates, not the boar's head brought smoking in to the feast, but the vine-crowned cup filled with the golden wine.

The orator, the actor, well knows the virtue of abstinence, and he postpones his repast until the work of his brain is accomplished. The effort of the imagination can have full play only when it is free. The gorged stomach overwhelms the brain; then the mind labors ineffectually to produce thoughts worthy of itself. So, after a too full meal, the sleep is broken and disturbed; the over-loaded stomach reacts upon the brain, not as an adjunct to elevate thought, but as a portent of evil conjuring up frightful dreams and awful catastrophies, that were long regarded as messages from the infernal regions sent by the furies to torment the wicked.

The sages early learned the value of fasting as a means of spiritual exaltation. Moses laying down his dietary laws; Elijah fed by the raven; Daniel, at the court of Persia, insisting upon the virtues of a frugal diet; Ezekiel preparing for his vision by solitary meditation; Jesus in the wilderness; Buddha in the jungle; St. Paul in Damascus;



Mohammed fasting upon the mountain until the angel Gabriel revealed the Divine Command; St. Stylites upon his pillar; Loyola upon his pallet--all these reach their high intellectual development by abstinence. Jesus himself said, in response to the question of His disciples, "Why could not we cast him out?" -- "This kind goeth not out but by prayer and fasting."

It is written in the law that those who make shambles of their stomach, cannot hope to erect altars in their brain.

Even among those nations that are distinguished as meat eaters, the controlling forces are the ascetics, the abstainers, the Newtons and the Wordsworths, the Arkwrights and the Watts.

This law holds even among the animals. If we feed the dog exclusively on meat, he becomes savage and unmanageable, vicious and ungovernable. In Australia, during those terrible drouths that sometimes are protracted over a period of years, it is necessary to feed mutton to the horses to preserve them alive. The horses learn to eat it, and became carnivorous, but they change their nature and are

savage and uncontrollable; nor do they regain their natural disposition until they have been restored to their normal diet.

A most remarkable instance of this can be seen in the Goa, a parrot in New Zealand. Formerly it was inoffensive, for it lived on fruit. When the English settlers brought sheep into the island, it learned to eat their flesh, and it soon discovered that the kidneys were the choicest portion. It lost its quiet and domestic habit, and began to attack the living animals, alighting on their backs and eviscerating the unfortunate sheep until it reached the kidneys, which were the only part that it cared to eat. It is now the scourge of New Zealand, and is a predatory, ravenous bird, wary but bold, and the terror of the shepherd, its evil qualities being directly traceable to its carnivorous habits.

It is well known that fasting produces visions, so that the ancient ascetics, like the Catholic Church to-day, impressed this upon the neophyte who desired to explore the mysteries of the inner temple and devote himself to the service of the Most High.

The modern scientist will insist that the great



intellectual development of our day has resulted in those wonderful inventions that are the glory of our civilization. These consist of improvement in two directions: First, in public buildings; next, in improved methods of transportation. In the first, we cannot hope to equal the Pyramids of Egypt, that for strength, solidity, majesty, and grandeur overshadow every other humam achievement. That of Cheops covers eleven acres of ground. It is four hundred and fifty feet in height, and Herodotus says that it took two hundred thousand men twenty years to construct it. Nor can we compare our greatest efforts with the great wall of China, built by the frenzied efforts of an entire people, to protect themselves from the Tartar hordes that preyed upon them from the North-- a wall that enabled twelve horsemen to ride abreast upon its top, and was a perfect protection against predatory horsemen. Had the Europeans constructed a similiar wall along the shores of the Danube, and thus kept out the Huns and Lombards, the Goths and Vandals, the history of Europe might have been changed.

Nor can we rival the luxury of the ancients.



What are the balls given by our "four hundred" compared to the feast of Heliogabalus, the suppers of Lucullus, and the banquets of Domitian?

We must still remind ourselves of the caliphs of Bagdad, of the magnificence of Haroun al Raschid, and of the fountains of Cordova. Even in the line of graceful architecture, our builders must study the lines of the Parthenon, the columns of the Alhambra; while the world has never seen equaled the marble miniarets and the exquisite setting of the jewels in the Taj Mahal.

We boast of our improved methods of locomotion, but we do not yet know how the ancients were enabled to transport such huge blocks of stone hundreds of miles, after quarrying them out of the solid rock. We do not understand how they could embody single stones thirteen feet square and sixty-nine feet long in their structures with apparently as much ease as we incorporate in our buildings an individual brick. Our highways do not equal in permanence and durability the Roman roads. We regard Hannibal's cutting his way through the Alps as a fiction, and Cleopatra's dissolving a pearl in vinegar as clever sleight-of-



hand. It is only the recent demonstration of modern science that shows us that the story of Archimedes destroying the Roman fleet by means of concave mirrors, could be an accomplished fact; and that Appolonius may have understood the art of levitation when he transported himself from Constantinople to Rome in a single day.

The oriental has seen all this development, watched it rise, culminate, and fall, and he knows that instead of aiding the soul, it rather fetters it and clogs it-- embarrasses, and depresses, and hinders that high intellectuality that he regards as the true end and aim of existence. Better his simple diet of rice, water, figs, and dates, but with time to devote himself to the great questions of the soul, than to re-enact the weary round of piling up marble and granite, jasper and alabaster, to feed the vanity of man.

The student who seeks to explore the occult, who would develop the full power of hypnotism, must heed these lessons, for there is contained within their depths the wisdom of the ancients. The full revelation of the mystic tie that binds man to man,

and connects with a subtle thread, intellect with intellect, and brain with brain, is not to be pursued through a body heavy with animal appetite and aflame with animal desires. The highest aspiration of hypnotism does not seek to control merely the physical movements of the subject, but to direct his thought and ennoble his pursuit. The work of exhibiting experiments upon the stage should not have this for its only purpose. "While such may make the unthinking laugh, it cannot but make the judicious grieve." It is because the study has been degraded to the level of farce comedy that its higher possibilities have been obscured, and its value as a therapeutic agent denied. The time has come when it must assert its claim, and its masters must insist upon the due recognition that its merits demand. Hypnotism is now in the debatable ground that every new discovery occupies before the public has accepted its claim and admitted its value. Such a period was imposed upon Copernicus; such was given to Jenner, to Harvey, to Goodyear, to Edison. As they confidently pointed to the future and awaited the result with unflinching patience, so we can as

confidently predict that future discoveries will base their inquiries into psychological law upon the rules that the hypnotist of to-day lays down; upon the methods that the experimenters of this age have predicted.

FRAUDULENT AND GENUINE HYPNOTISTS.

There are two classes of extremists in this world. The one blindly swallows everything; the other believes in nothing. The first, when shown the phenomenon connected with hypnotism, accepts it at once, and attributes it to spirits. If they be orthodox, they set it down as the work of evil spirits--yea, even of the devil himself, who goes about in these latter days deceiving the very elect. If they are not inclined to orthodoxy, they attribute it to good spirits--to the ghosts of their friends and relatives who have gone before. Now, it is evident that these manifestations cannot be the work of the disembodied, because they can tell us nothing that we do not know--that is, nothing that is not either in the mind of the hypnotizer, or that has not previously been in the mind of the subject.



For instance, if it were the work of spirits, they certainly would have the freedom of the globe, and they can easily pass anywhere on the surface of this planet. Yet, no medium or person under spirit control has ever been able to present a map of the region about the North Pole. It might be supposed that such a task would be one of easy accomplishment, and yet no one has ever attempted it. When we consider that Dr. Kane, one of the early heroes of Arctic exploration, married one the Fox girls, who were the authors of the "Rochester Rappings," it would seem that such a task would be especially grateful to the spirits. We are, therefore, compelled to conclude, no matter how reluctantly, that these phenomena are connected with the personality of the subject, and exist because of the mental connection between himself and the operator, and are independent of disembodied spirits.

Leaving then, this class of believers, we come to the class of skeptics-- those who pronounce the whole thing fraudulent. This sentiment receives an indorsement in some sort from many of the subjects themselves. Many of these say afterwards: "I knew

what I was about, and I could have resisted, if I wanted to." In this they are perfectly truthful. It is one evidence of hypnotic power that they did not want to.

All persons are not susceptible alike to this influence. Some obey with a feeling that they need not, but they comply with the wish of the operator. This is one of the first evidences of hypnotic force. The skeptics hearing them, maintain that all sujects are similarly affected, and so they refuse to believe in any. They imagine that every case brought on the stage is the result of collusion between the parties.

There are quacks in all professions. In medicine, we see the boastful practitioner, ignorant of the laws of hygiene, of anatomy, or of science, dealing out drugs and insisting that he alone possesses the secret of compounding an elixir that shall restore to age the vigor of youth, and that shall banish disease as by a wave of the enchanter's wand.

In law, we have the man who goes to first principles,who sees beneath the rules of precedents the



lines which justice has established, and which custom has sanctioned, and wisdom laid down. On the other hand, we have the pettifogger, who takes advantage of every quibble, who seeks to cloud the dictum of courts, and to wrest from the plainest equity, rulings that shall enable him to rob his neighbor and thwart the purpose of the law.

In mechanics, we have the scientific engineer carefully estimating the strength of his material, seeing that his foundation is broad and substantial, and not until this is properly constructed does he rear the superstructure which is to stand through all time, and like the Pyramids of Egypt, bid defiance to the storms of ages, because erected in accordance with scientific principles. On the other hand, the botch hastily builds on insecure foundations. His whole effort is to make a showy edifice. No sooner is it finished than it begins to settle. Huge cracks appear, the top falls, and the whole edifice is so insecure that it either tumbles by its own inherent weakness, or else it has to be torn down, in order to avoid involving precious lives in its collapse.

So in the domain of hypnotism. There are classes

who find that these phenomena can be produced. They carry them as far as their limited powers will admit, and then follow the maxim of old Lysander: "We must eke out the lion's skin by the fox's hide."

They leave upon the stage any individual whose antics amuse the ignorant. After hypnotizing a subject they are either too ignorant or too indolent to continue their work to induce complete hypnosis. Working upon the credulity of sympathetic believers, they hint that hypnotism is really the work of intelligence from other worlds--departed spirits who have gone before.

Once entered upon this field, the descent is easy. We see materializations helped by human agency. We see spiritualists to-day posing as exposers to-morrow, and the result is that the whole body of professionals is regarded by the public as tricksters, frauds, and swindlers.

All this results because people are not willing patiently to investigate the facts that are before them, but they so love the mysterious and supernatural that they try to account for everything by that means. The savage in Africa finds in the forest

a crooked stick, a stone of unusual shape, or even the bones of some animal. He takes it to his hut and calls it his fetich. He bows down before it and consults it. He knows within his own reason that it is but a stick, or rock, or stone, but he cowers and trembles before it as before a god.

This feeling runs through all nations. Men are everywhere worshiping the fetiches of their own imaginations. They tremble before the creatures of their own fancy. They grow pale in contemplating deities that they themselves have made. Nay, before facts that they might unravel by the exercise of time and patience, they cower and shrink, affrighted. So we say to the world at large, this is not the course that we would have you pursue in the investigation of the phenomena that we present. We make no mystery. We resort to no device, we tolerate no chicanery, and ask for no concealment. Here are the facts. Carefully investigate, truthfully report, these are the only conditions that we ask. Slowly and little by little the laws that regulate hypnotism are being discovered. The vast and complex machinery that dominates the human mind is be-

ginning to be understood; the rules by which we are to operate it are fast formulating. Just as the ablest engineer of forty years ago would be unable to run the locomotive of to-day without instruction, were he put in charge, so the child of to-day knows far more of psychology than the adult of former years. Knowledge has advanced and increased in all directions, but in none more than this, and yet we are only at the threshold of this wonderful maze. It was Newton who said he was like a child who was sitting at the seashore playing with pebbles, while the vast, unexplored ocean lay stretched before him. So all that we have yet learned or discovered of the laws of mind is but insignificant and trifling to that which will be.

We have, by means of hypnotism, secured a glimpse through the outer door of a vast temple. Without is darkness and gloom, storm, and wind, and mist. Within is light and splendor, heavenly music, and the companionship of the gods. It is our privilege to ask you to enter and enjoy the delights of intellectual activity in full measure.

By this means you shall solve secrets that have

hitherto been locked from the gaze of men. The various phases of disease which man in his ignorance has only been able to reach through the gross and material door of the stomach, you will solve by means of entrance to the soul. The unbalanced brain that now runs riot in the wild ravings of insanity, you will regulate as the skillful engineer regulates his engine-- will check its mad career, and, saving it from destruction, restore it to healthful action, and confine it to its normal and proper work.

The neurotic maiden falling into melancholy and despair-- a prey to morbid fancies and the terrors of an imagination all aglow with fever-- you will change into the sweet and holy aspiration of a tender soul, a loving and sanctified being, the joy of the home circle, the crowning glory of the home life.

And old age, crabbed, lonely, disappointed, joyless, the frosts deepened into the hypochondriac snows of winter, you will change into a serene and lofty resignation, bearing the fruition of years well spent, of that crown of glory which sees before it the reward of one who has fought a good fight, who has kept the faith, and, having entered upon the

third stage of life, is now ready for the final act, when the curtain is rung down, and the last exit is made, with the plaudits of friends, the flowers, the myrtle crown.

The student of hypnotism who seeks to ascertain the facts, and is not led astray by a desire to see always sensational results, has before him one of the grandest fields for research ever vouchsafed to man.

Formerly the toilers in this domain were thought to have sold themselves to Satan, and they were rewarded by the fagot and the stake, the rack and the executioner's axe. Now, a willing world waits in anxiety to know what your verdict is to be, and stands ready to applaud every soul who brings to light one single fact which shall act as a guide to further knowledge.

The first requisite is honesty between ourselves. The science of hypnotism has now so far advanced--there are so many societies of psychical research--that even the most skeptical must admit that the fundamental principles are well known, and are now admitted facts.



I WILL!

PRACTICAL INSTRUCTION IN HYPNOTISM AND SUGGESTION

YOU MUST!

BY HERBERT L. FLINT.

Imperfectly as the subject is as yet understood, what vast progress has been made since that day when every nervous person was supposed to have a devil at his elbow, whispering in his ear the foulest words and ideas: when every maniac was supposed to be inhabited by Satan himself, who had chosen the unhappy man's mortal body for his earthly habitation, and was rending him for his Satanic satisfaction; when every old woman was supposed to be a witch, who spent her time tormenting her neighbors, blasting their crops, maiming their cattle, changing babes in the cradle, diversions that alternated between periods when she was riding through the air on a broomstick or was attending the witches' Sabbath at the Brocken. When every scientific student, patiently toiling by the midnight lamp to coax from Nature her secrets that, rightly used, might bless the world, was supposed to have signed a compact with the devil, and sealed it with his blood, in order to arrive at knowledge which the Almighty had forbidden man to acquire.



I WILL! PRACTICAL INSTRUCTION IN HYPNOTISM AND SUGGESTION BY HERBERT L. FLINT. YOU MUST!

HOW TO AWAKEN YOUR SUBJECTS.

Before trying to induce the condition for the first time on any person, always tell them no matter what they may be thinking of or what they may be doing, or how deep asleep they may be, they can always hear your voice, and can always hear the words, "All right" "Wide awake" when spoken by you.

You must have perfect confidence in yourself, and you will find it as a rule very easy to awaken your subjects. When you wish to awaken a subject from the hypnotic state, concentrate your mind on the thought of his awakening and snap your fingers and say, "All right" or "Wide awake" several times in a positive tone of voice and you will find that he will usually obey your command. It is not absolutely necessary to snap your fingers or clap your hands. The positive command "Right" "Right" "All right" or "Wide awake" will awaken your subject. Yet, it will do no harm to snap your fingers; I always do, as it usually helps one to be more positive in their command by enforcing the command with a gesture as one speaks. Usually your subjects will awaken with more or less of a start. It is well

to say, "When I awaken you, you will find you never felt better in your life, and you will awaken just as quietly as you do from a natural sleep." It is possible that your first command will not awaken him at once. Should this be so, it is because you have not spoken firmly enough and all you have to do is to repeat, more positively, the suggestion to "Wake up," "Wake up," "All right, I say," "All right, look me in the eyes," "Wide awake, I say. You are feeling all right, are you not?" in loud positive tones. Keep this up until he is thoroughly awake. Should you still have trouble, or find it still difficult to awaken him, take him by the shoulders and tell him to sit down and be quiet. Under no circumstances become frightened; for any uneasiness felt on your part will, as a rule, be felt by the subject. After he is seated, tell him he wants to awaken and to get ready to awaken, and when you count ten he will POSITIVELY wake up and feel all right. Now say, "You are awakening, you will awaken, READY-1-2-3-4-5-6-7-8-9-10 WAKE UP, I SAY, WAKE UP." Keep on commanding him to awake, and say, "NOW - YOU - ARE - ALL - RIGHT." It is a good policy for the operator to smile. When the sub-

ject is awake, he will usually respond with a smile. The smile acts as a suggestion; the subject follows it. Only in extreme cases will it be necessary to resort to the following system:

Take hold of him and make him lie down; tell him to close his eyes; then commence from his feet and make upward passes barely touching his clothes, bringing your hands off the top of his head with a loud spat, and say to him, "Now you are feeling all right. All right. Wide awake. Come wake up." Repeat that process a dozen times if you must. Be not afraid. Be positive and believe he will awaken; and talk to him in a most commanding voice. It is not necessary to throw water into his face, and apply batteries, etc. If the operator will carefully study this method, he can awaken any subject no matter how difficult.

Have no fear in this regard, for only once in a thousand times, will you find cases requiring treatment like the last mentioned.



THE "FALLING FORWARD" TEST.

A very easy and simple test to accomplish is called the falling test. Have one of your subjects stand up with his feet close together, his heels touching, and with his arms hanging limp and carelessly by his side. Then tell him to clasp his hands tightly and stiffen every muscle in his body, then to slowly relax all his muscles inclining forward as he does so. Then tell him to look directly at your eyes and to concentrate his mind on the idea of falling forward; to think of nothing but the sensation of falling forward without any fear of falling; stating at the same time that you will not let him fall or hurt himself. Make passes over his head, and from the back of his head draw the hands slowly forward over the temples, pressing lightly but firmly, and holding them still for a moment about an inch or so from the front of the head. Then slowly draw them forward directly in a line with his eyes and yours, that is, draw your hands forward very slowly in a straight line toward yourself, keeping your hands about twelve inches apart. Keep insisting on your subject concentrating his mind on the idea of falling

forward; and while you are thus engaged say to him in POSITIVE, even tones, "NOW-WHEN-I-DRAW-MY-HANDS-BACKWARDS-YOU-WILL-SLOWLY-FALL-FORWARDS.-KEEP-THINKING-OF-FALLING-FORWARD.-KEEP-THINKING-OF-FALLING-FORWARD.-KEEP-THINKING-OF-FALLING-FORWARD. I-AM-GOING-TO-DRAW-MY-HANDS-BACKWARDS,-AND NOW-YOU-WILL-FALL. YOU-ARE-FALLING.-NOW-FALL." As you say the last two words, "Now fall," slowly draw your hands over his temples, pressing lightly but firmly so as to, in a measure, assist in drawing him forwards.

You must not only move your hands away but your whole body as well. If the subject saw your hands and your arms moving, and not your whole body, it would tend to break up the condition of fascination. Be sure to take a graceful and easy position on the start, with your right foot forward about eighteen inches from and in front of his two feet, thus enabling you to move your head and shoulders backward and away from the subject without changing the position of your feet, moving your whole position backward from the knees upward. With a little practice you can move a space of several feet.

If he does not fall at the first effort keep your position and with a quick half-circular movement, put your hands back to where you had them, and then begin over again, drawing your hands towards you as though you were pulling a weight of a hundred pounds or so in order to draw him forward. You will find after several attempts the subject can hardly help falling forwards--he will unconsciously follow your hands, or rather make an effort to keep near your hands as if he thought he was falling backward instead of that you were drawing your hands away. Keep your eyes gazing steadily in his all the time. Don't forget to feel the suggestions as you give them.

THE "FALLING BACKWARD" TEST.

The falling backward test is another simple test an operator can use for finding out whether or not a person is susceptible to hypnotic influence. It should be used among the first tests, for it not only points out to the operator his easy subjects, but helps to convince the person affected, that he has been hypnotized. This renders the subject more susceptible to the further suggestions of the ope-

rator and at the same time helps destroy his generally erroneously preconceived ideas and fear of being hypnotized.

It is among the easiest tests whereby you can tell whether or not your chances are good to influence a person upon first trial. It does not necessarily say, however, that if a person does not give up to this test, that he cannot afterwards be influenced. It is an easy and quick method of selecting good sensitives. To give a sensitive a few minutes trial is not, however, a fair test by any means, and simply because a subject is not drawn backwards is not a sign by any means that he or she is altogether unsusceptible to hypnotic influence.

POSITION. After having selected the subject for the falling backward test, ask him to stand up with his back towards you and with his feet together, his heels touching, his head up, and his hands hanging limp at his sides, then tell him to clasp his hands tightly, stiffen every muscle in his body, then to slowly relax all his muscles, leaning backward as he does so and to close his eyes and look upwards while closed. To ascertain if he is doing so put your

hands on his shoulders and pull him back slightly. If he comes back easily he is doing as you direct; if he is standing with his limbs still stiff it is difficult to pull him back; he is not obeying your suggestions.

After he is standing with his eyes closed and muscles relaxed put the palm of your left hand against the back of his head at the base of his brain and the palm of your right hand against his forehead, pushing his head against your left hand, at the same time ask him to rest his head upon your left hand, you standing at his right side. Then step behind your subject with your right foot pointing towards his feet and about eighteen inches away. Both hands touching his temples, slowly draw them backwards and off his temples, leaving his head just behind his ears, with a light but firm pressure.

Now tell your subject to think of falling backward, to make up his mind he will and to repeat to himself the words, "I feel I am falling backward, I am falling backward, I will fall backwards," etc. Hold your hands still on his temples for ten seconds and then say in slow but positive tones, "When-I-

draw - my - hands - from - your - temples - you - will - slowly - fall - backwards."

Then draw your hands backwards so slowly at first that their motion is hardly perceptible. While you are withdrawing your hands still keep saying to the subject, "You are falling backwards--you will fall backwards." Be sure to catch him when he falls. If he does not respond at first repeat the test. In making this test most persons remove their hands much too rapidly. The more slowly you remove your hands the more likely you are to induce the conditions. Your manner of speaking will also have much to do with your success. Do not speak loudly, but speak positively. Feel the conditions as you suggest them.

Either one of the following three methods can be used in place of the Falling Forward or Falling Backward test:

FIRST METHOD.

Let your subject be seated in an easy chair, with all muscles relaxed; his hands upon his knees; his feet flat on the floor and about a foot apart. Tell him to look you intently in your eyes for a minute. Then tell him to close his eyes and while they are

closed to look upwards as though looking toward the ceiling, you standing directly in front of him. Let your left thumb cross your right thum and, with the fingers of both hands curved inward, bring your hands up to the subject's forehead. Let your first three fingers of the right hand rest lightly on the left temple of the subject, and the first three fingers of your left hand on his right temple, resting lightly; then slowly bring your fingers off his temples to his shoulders and down his arms and off at his hands, pressing a little heavier on the hands. Lock your thumbs again and curve your fingers, as directed above, and with a half-circular motion, bring them back to his forehead, making that pass thirty or forty times. Say to him, "I want you to think of going to sleep. Now, make up your mind you want to go to sleep. Think of the desire of going to sleep. Sleepy! Sleepy!! Sleepy!!! Your eyelids are getting heavy. You are going to sleep. You will hear no noise, no sound but my voice. Breathe deeply; deeper still. Sleepy! Sleepy!! You are going to sleep. You are asleep. Sleep."

Repeat those suggestions during the time you are

making the passes. Let your voice be low but firm. Feel the condition as you give the suggestions. Believe that he will go to sleep; that he must go to sleep. Watch him closely and, when you think he is asleep, desist. Then lift either of his hands up a foot or so and let it drop. If asleep, his hand will fall limply to his knee or side. After the conditions are induced, he is ready to receive any suggestions and to act on them. Remember the subject can always hear your voice no matter how deep asleep he appears to be.

SECOND METHOD.

Have your subject seated in an easy chair in same position as First Method. Stand in front of him and a little to his right side; your right foot between his feet and your left foot at the outside of his right foot. Place the thumb of your right hand at the top of his forehead, above the bridge of his nose, your first, second and third fingers of your right hand resting lightly just above his temples; the thumb of your left hand on his right temple; the first, second and third fingers of the left hand at the base of his brain on the right side of his head.

Then have him look intently into your eyes for a minute or two. Then start and draw your right and left hand slowly off of his head, pressing lightly but firmly. Let the thumb of the right hand leave his head at the bridge of his nose and the fingers of your right hand leave his head just below his left temple. Let the thumb of the left hand leave his head below the temple of the right side and the fingers of the left hand leave his head just behind his right ear, the pass being about 3 or 4 inches in contact with his head, drawing your hands about a foot away from the face of your subject. Repeat the pass thirty or forty times, telling your subject, "Your eyelids are getting heavy; they are feeling tired. You will find you want to close them. You are getting sleepy, sleepy." Then tell him to close his eyes and roll them upwards, and to keep looking upwards, and his eyelids will get so heavy he can't open them. After you have given him those suggestions a dozen times, tell him to shut his eyes tightly and to try and open them. When he makes the effort, grip his head firmly just as your fingers are about to leave his head, as though in a vise, and

let him try to open his eyes. If you find they stick, then tell him to "try harder to open them." "They are fast. You can't." After he has made an effort for 30 seconds, then you can remove your hands and let him continue trying for a minute or so. Then snap him out and repeat the test several times. He is then ready for other minor tests.

These methods require practice, so the passes can be made gracefully and quickly. Nothing will disturb a subject so quickly and prevent him getting into a subjective state as a bungling operator.

THIRD METHOD.

Have your subject seated in an easy chair, both feet resting flat on the floor and drawn up to the chair and about a foot apart; his hands resting on his knees, all muscles in a relax condition.

Stand in front of him with your right foot between his feet, your left foot on the right side of his right foot; grasp his right hand in your right hand, place the thumb of your left hand just between his eyebrows, the first, second and third fingers spread about an inch apart resting on the top of his forehead. Ask him to look you intently in the eyes--



then suggest to him as follows: "You will find your eyelids are getting heavy"-- "You desire to go to sleep"--"You are feeling sleepy", "sleepy", "sleepy," "sleepy." "Your eyelids are getting heavy," "Heavy," "Heavy." "Now think of going to sleep. Make up your mind you want to go to sleep and go to sleep."

All this time you are looking straight into his eyes, bringing your body forward until your eyes are within six inches of his, and then back again until about three feet away. Keep repeating this movement of bringing your eyes to and from his during the time of repeating the suggestions for about three to five minutes.

Then tell him to close his eyes and look upwards while they are closed to where your fingers are touching his forehead. Now tell him to close his eyes tight-tighter. "You will find your eyelids are getting fast; they are fast and you can't open them; you may try but you can't. You can't open them. Try, try, try harder." Your fingers should press his forehead firmly, and when you give the suggestion "He can't open his eyes, try" press still harder with your fingers.



Your voice for this test should be low, firm and positive, never speak loud for this test. This, to my idea, is one of the best methods to bring a person under control. All your movements must be slow and deliberate. If the eyelids of your subject should not become fastened after the first trial, repeat. After eyelids are fastened the usual suggestion of "right, all right," and the snap of your fingers will awaken him; then try him again and again until only the suggestion will be required on your part of--"Close your eyes, roll them upwards, and you can't open them--try." You will find your subject more responsive to the usual physical tests, after being developed by this method than any I know of.

FASTENING THE HANDS TOGETHER.

Do not, as a rule, make this test until you have been successful with the falling tests. For this test, you can select someone who falls forward and backward readily. Ask him to stand up with his feet together and to clasp his hands together, with the fingers crossed. Then ask him to push his hands very

tightly together; to make his arms stiff and rigid, and to try and think he cannot take his hands apart, or better still, to have him repeat mentally the words, "My hands are fast, I can't get them apart. I know they are fast", &c. The subject must center his mind upon the fact of his hands becoming actually fastened together. You, standing in front of him, should now clasp your hands over those of the subject, and ask him to look you straight in the eyes. Tell the subject that he must not look away and, if he should attempt to do so, you should command him rather sharply to look into your eyes. You, meanwhile, should look intently in the eyes of your subject with an intense and steady gaze, never removing your gaze at any time during the inducing of this test.

Now say to the subject in a slow, positive tone, "You will find your hands are fast and tight together, tighter, tighter, tight, and you will find you can't pull them apart. You can't open them. Try, if you like. Now try, try harder. I told you they were fast." Here you should remove your hands from those of the subject, so that it will give the

subject an opportunity to attempt to pull his hands apart. While your hands are on those of the subject, you should move them around continually and firmly press the subject's hands together. Keep your eyes looking intently into his. During these suggestions and while he is trying to pull his hands apart, hold his gaze and don't let his eyes wander from yours to his hands.

If you prefer, instead of pressing the subject's hands, you may make passes down the subject's arms, commencing at the shoulders, firmly passing down the outside of his arms and off at the hands, pressing harder as your hands pass over his hands and repeating the operation until you feel ready to give the suggestions that the subject cannot pull his hands apart. You stand directly in front of your subject when making these passes, and don't forget to keep looking him in the eyes while you are doing so.

After you take your hands from those of the subject, you should still keep telling him he cannot pull his hands apart, as the suggestion grows on his mind by repetition.

In giving the suggestions, you should speak in a slow, positive tone, "You will find your hands are fast together", and you must keep getting more positive and throwing more energy in each subsequent suggestion until you reach the climax, when you tell the subject he cannot pull his hands apart. Don't forget to keep looking him steadily in the eyes all the time you are making the test.

After the subject has tried hard to pull his hands apart and is unable to do so, you should snap your fingers and say very positively, "Right, all right. Wake up, wide awake; all right", and should repeat these suggestions several times until the influence is entirely removed. Try and feel the conditions you suggest. Use your will.

GRIPPING THE HANDS.

After succeeding in fastening your subject's hands together then try this test, but if you fail on the other test, it is useless to try this. Tell your subject to stand in front of you with his feet about a foot apart and to look you steadily in the eyes. Then tell him to bend his elbows and bring his hands

up to about the height of his shoulders, and then to grip both of his hands tightly. Then you take hold of his wrists, your right hand grasping his left wrist, your left hand grasping his right wrist, and grip them firmly. Then tell him to grip his hands just as tightly as he can, to make the muscles of his arms as stiff and rigid as possible; to look you steadily in the eyes and to think his hands are getting fast and that he cannot open them. Tell him they are getting fast; to grip them tighter--tighter--and to think of his hands gripping so tight they wont open. Then say--"they are fast, you can't open them"--"you can't"--- "try if you like"----"you can't". As you give the suggestion "you can't", grip his wrists tightly, looking as intently as possible in his eyes. Your voice full and positive and rather loud. Tell him to <u>try</u>---<u>try</u>--<u>try</u> <u>harder,</u> he can't. After he has tried for a minute or two and cant open his hands, then remove your hands from his wrists, still holding his gaze with yours and let him try a minute or two longer to open his hands. Then say to him in quick, sharp, positive tones: "Right, all right, all right I say." Be earnest and sincere.

Believe yourself that his hands are becoming fast, working right with him as you give the suggestions.

HOW TO STIFFEN YOUR SUBJECT'S ARM.

Have your subject stand in front of you. Tell him to hold his right arm out as far as he can, fingers extended; then have him close his hand and make his arm as stiff as he can; then take hold of his fist with your left hand and make a few passes with your right hand down the inside of his arm. Look him intently in the eyes, saying, "Think of your arm getting stiff; think you cannot bend it." "Your arm is getting stiff; it is stiff and you will find you cannot bend it." "Try if you like--you cannot." "You see it is stiff--it is getting stiffer. Try and bend it. You cannot." "Try,--try harder." Let go of his fist, back away a few steps, still keep looking him intently in the eyes, until he has made several attempts to do so, when you can remove your gaze and let him continue the effort for a couple of minutes. The usual suggestion of "All right, you can bend your arm now," is enough to remove the impression. Sometimes your subject may feel as though

he has a cramp in the arm. Then reverse the passes and quietly pat the arm, telling him, "It's all right now. You feel all right. You are all right." Make him move his arm around and clasp and unclasp his hand half a dozen times.

HOW TO STIFFEN YOUR SUBJECT'S LEG.

Have your subject stand up and bring his left leg forward and place his weight on that leg. Drop down on your right knee in front of him. Take hold of his right hand with your left hand. Have him look you straight in the eyes and think he cannot bend his leg.

Now make a few downward passes over his left leg with your right hand, commencing about six inches above the knee and continuing down to the ankle. While making these passes say to your subject, "Think of your leg getting stiff." "You will find it is getting stiff." "Your leg is stiff. It is stiff--it is getting stiffer and you cannot bend it." "You will find when you try to walk, you will walk stiff legged." As you give the last suggestion, rise,--still keeping your gaze intently fixed on the

eyes of your subject. Keep hold of his hand and slowly back away. Then say, "As you follow me you will find your left leg is stiff," and he will likely walk stiff legged. After taking a few steps backward, let go of his hand and let him continue alone for a few steps. Then you can remove the suggestion by saying, "All right. Wake up. Your leg is all right." You may have to make the trial several times before inducing the condition.

HOW TO PREVENT YOUR SUBJECT SPEAKING HIS NAME.

Tell your subject to stand up. Stand at his right side, gripping his right hand in yours. Let your left hand rest on his left shoulder, gently press your thumb on his throat just above the "Adam's apple," then say, "Think of your tongue swelling in your mouth. You will find it is becoming thick and heavy. You will find you are tongue tied and cannot speak your name." Look intently in his eyes and tell him, "Now speak your name if you can. You cannot. Try." As you give him the final suggestion to try, grip his hand tightly and press more firmly on his throat with your left thumb, letting your left

hand rest quite heavily on his shoulder. Still keep looking intently in his eyes. After he has made several efforts to speak his name, you can remove your gaze and take your left hand away, still keeping hold of his right hand. After several efforts to speak his name, the usual suggestion of "Right,--all right,--wide awake,--all right,-you can speak your name,--all right" will suffice to release the impression.

HOW TO KEEP YOUR SUBJECT FROM GETTING UP FROM A CHAIR.

Tell your subject to sit in a chair and place the palms of his hands on his knee caps and press down firmly.

Stand in front of him; tell him to look into your eyes. Then lean over and let your hands rest rather heavily on his shoulders for thirty seconds or so. Pass your hands down over his arms and off at his hands several times--the pressure firmer as your hands pass off of his hands. Then tell him, "Your muscles are getting set. You feel as heavy as lead. You will find your knees are stiff and they will not straighten out." "Your hands are fast on your knees

and you cannot get out of that chair." Keep looking him intently in the eyes, during these suggestions. Then continue, "You can try and you cannot get up." "Now try. Try harder. You cannot get up." As you give the last few suggestions, stand about five feet away, pointing directly at his eyes with your right hand, never letting his gaze wander from yours. This test is successful nine out of ten times. After he has tried for a few minutes, the impression can be removed by the usual suggestion of "All right,--wide awake,--your muscles are all right,--you can bend your knees,--get up now."

Sometimes in this test, it is advisable to have your subject close his eyes for a minute and say to him, "When you open your eyes, you will feel all right and can get up."

HOW TO KEEP YOUR SUBJECT FROM SITTING DOWN.

Have your subject stand up directly in front of a chair. You stand in front of him about three feet away. Drop down on your right knee and make passes down the outside of his legs, commencing at his hips, passing off at his ankles, telling him at the

L. of C.

same time,' "Your legs are getting stiff. Your hips are set. You cannot bend your knees." Keep repeating those suggestions during the time you are making the downward passes. Then stand up and look directly in his eyes and tell him, "Think of your legs getting stiff", and "Think you cannot sit down." Be as intent as possible. Shake your finger in front of his eyes and say "You cannot sit down. You cannot. Try now and you cannot." As he makes the effort, become still firmer in your commands. Almost shout, "You cannot. You cannot. Try--Try-- Try harder." Keep those suggestions up all the time he is trying.

At the snap of your fingers and the command "All right,-- all right-- you can," he will usually collapse and fall into the chair in a heap.

HOW TO KEEP YOUR SUBJECT FROM THROWING A STICK DOWN.

Have your subject stand in front of you. Hand him a cane or broom handle. Tell him to take hold of it. See that his hands are about eighteen inches apart. Take hold of his hands, your thumbs pressing the back of his hand--your right hand grasping his

left and your left, his right. Ask him to look into your eyes and to think of his hands getting fast to the stick. Tell him to grasp the stick as tight as he can. Then say, (as you are looking intently into his eyes) "Now, think you cannot let go of this stick. Your hands are fast to it and you cannot throw it down."

Grip his hands firmly. Lean towards him, holding his gaze and say, "You cannot throw that stick down. Try if you like,--you cannot." As you give the last suggestion, let go of his hands and back away from him, still holding his gaze. Tell him to throw it down if he can. After he has made several efforts, you can remove your gaze and let him continue the effort for a minute or so. Watch out when you give the suggestion of "All right," "Now you can," etc., etc., as the stick may fly across the room, or bound from the floor, hitting some of the spectators or yourself.

HOW TO PREVENT YOUR SUBJECT FROM JUMPING OVER A STICK.

After you succeed in preventing your subject from throwing down the stick, then try him on this test:



Place the stick in the middle of the room. Then tell him to stand about a foot away from the stick with his feet about six inches apart. Tell him to place his arms at his side, to clench his fists and to make his legs as stiff as possible. Now stand about six feet away, directly in front of him, your right foot forward. Have him look you intently in the eyes for thirty seconds or so. Lean forward and say, "Now look into my eyes and don't look away, and think you are getting fast to the floor, and think you cannot jump on the stick. Make your legs stiff. Watch my eyes closely and you will find your feet stick fast to the floor, and you cannot jump over that stick. You cannot. Try if you like." "Try. Try. Try harder. I knew you could not."

It is always advisable to continually repeat the suggestions "You cannot. Try, Try," while he is trying for the first minute, then you can remove your gaze and let him continue his efforts for a couple of minutes longer. The usual snap of the fingers and the suggestion "All right--wide awake,--you can," will bring him out from the impression. Watch him closely as he is likely to fall forward, or

make a jump of three or four feet and may lose his balance.

Be careful to see your subject never hurts himself. If he does, he loses confidence in you for other tests.

HOW TO PREVENT YOUR SUBJECT FROM TAKING HIS FINGERS OFF HIS NOSE.

You can have your subject seated or standing up as you prefer. Have him rest his left elbow in his right hand, and place the index finger of the left hand against his nose. You stand directly in front of him. Tell him to think of his right arm becoming stiff, also his left arm becoming stiff and his left elbow fastened in the palm of his right hand. Lean towards him and shake the index finger of your right hand in front of his eyes, looking him intently in the eyes, and say: "Now think of your finger becoming fastened to your nose", "Think of it being glued to your nose", "You will find it is fast to your nose," and "You cannot take it away". "Now watch my eyes closely and you may try to take your finger away"-- Try now--try, you cannot, try harder, pull it away

if you can," "You cannot, I knew you could'n't". After he has made the effort for thirty seconds or so, you can remove your gaze and stop the suggestions and let him try for a few minutes, as it is a very amusing test for the spectators. The usual suggestion of, "All right--Wake up all right,--Now you can", will suffice to remove the impression.

"HOW TO PREVENT YOUR SUBJECT CLOSING HIS MOUTH".

Have your subject stand in front of you. Tell him to relax all his muscles, and to close his eyes for a few minutes. Then tell him to look directly into your eyes, and to open his mouth as wide as he can. Then let the first three fingers of each hand rest on his temples, the right fingers touching his left temple, the left fingers touching his right temple. Make passes from his temple down his cheeks and off at his chin, pressing rather firmly, at the same time, saying, "Think of your mouth being wide open, think of your jaws becoming stiff, think of your jaws becoming set so that you cannot close your mouth". Keep looking him intently in the eyes and open your own mouth as wide as you can for thirty

seconds. Then continue the suggestions, at the same time, making the passes a little more rapid. "Your jaws are stiff and set, your mouth cannot be closed and you cannot close it; try to close it; you cannot; you cannot; try, try harder, try still harder." You can then remove your hands still holding his gaze for a minute. Then remove your gaze and let him continue the effort for a minute or so. The usual snap of the fingers and the suggestion of, "Right, all right, you can close your mouth now", will allow the muscles to relax, and the mouth to close.

CANNOT STOP HANDS MOVING.

Have your subject stand in front of you, bending slightly forward. Have him extend his hands forward about six inches apart. Tell him to start his hands moving up and down--rather slowly at first. Have him look at his hands for 30 seconds, and to think of perpetual motion. Then have him look you in the eyes; lean slightly forward yourself, be as intent as possible. Then say to him "Move your hands faster. Keep moving them faster, still faster, faster, still faster." Your suggestions should be

rather loud, earnest and quick. Tell him, "Now think you cannot stop, they are moving in spite of you. You cannot stop them, try you cannot; try harder, stop them if you can."

When your subject is thoroughly under that impression, his hands will go faster and faster. A minute or so is long enough to continue the test, as it is a hard one and the muscles will often cramp in the arm.

You can remove your gaze from his at your final suggestion "stop them if you can." At the same time tell him to look at his hands.

The usual suggestion of "All right--right--wide awake. Right you are," will suffice to release the impression.

CANNOT STOP HANDS ROLLING.

This test can be produced on the same lines as the preceding one. Have your subject stand up before you about four feet away, tell him to bend forward quite a little, and to let the muscles of his hands and wrists relax. Tell him to start revolving his hands around one another quite slowly

and to think of perpetual motion.

You may now lean forward yourself and start your hands revolving, about as fast as his are, then tell him to look into your eyes and to think of the fact that it is easier to keep his hands moving that way then to hold them still.

You must now become as earnest as possible, look intently into his eyes; and start your own hands rolling a little faster. Now tell him to "Roll his hands faster, still faster, faster, faster, still faster." At the same time revolve your own hands still faster and faster, until you are rolling them about as fast as you can. Keep urging him to roll his as fast as you are yours, if not faster. Keep that up for a minute--continually suggesting, "You will find you cannot stop rolling your hands--you cannot." Etc. Etc.

You may now let your left hand drop to your side and bring your right hand up in front of his face with a shaking motion, looking still more intently in his eyes and tell him "Now keep rolling your hands just as fast as you can, and you will find that you cannot stop rolling them." "Think of perpetual motion

and you cannot stop those hands." "You may try if you like, the harder you try to stop them, the harder and faster they will roll." "Now try and stop them. Try, try harder, still harder." All this time you are looking intently into his eyes. Your right hand is flashing up and down in front of them. At your last suggestion "Harder, still harder," you may drop your right hand to your side, still holding his gaze and keeping up a line of suggestion in rather a loud positive voice. Let the words come out quick and sharp. "You see you cannot stop them. Try, try harder, try still harder to stop them." Then drop your gaze from his eyes to his hands and tell him to look at his own hands and not to take his eyes off them. Then continue. "Now stop them if you can." "Stop them I say." "You cannot! You cannot! See you cannot! Try as long as you like and you cannot." You can let him continue his efforts for a minute or so, before giving the usual suggestion of "Right, all right." "Right you are." "You can stop them now." "All right, I say!"

The snap of your fingers will assist materially in regaining the attention of your subject. This is

one of the hardest physical tests to produce and bring the subject to the right conditions and a good test to give to all your subjects. You may have to work on them 15 or 20 minutes, and then fail on three out of five. In this very active test, you want to enter into the spirit of it yourself, letting your whole mind be absorbed in the test so there will be great energy shown in all your gestures and movements.

It is a test that will make your own muscles ache, and after testing a couple of subjects, you will feel as though you had done a hard day's work. Still use the test, because if a subject will carry the impression, it shows he is good for any prolonged physical test. I find it one of the best to use in testing to see whether a subject will carry suggestions or not.

INDUCING THE CATALEPTIC STATE.

Catalepsy has been my specialty and is one of the most interesting tests produced by suggestion and magnetism. It is a condition in which all the muscles of the body become more or less rigid. A

small child in this state, is capable of holding many times his own weight on his body while his ankles are resting upon the back of one chair, and his neck and shoulders upon the back of another. Before commencing this test, arrange two common kitchen chairs, having round backs, at about the right distance apart, the backs facing each other so that when the subject is placed across them, his ankles will rest on the back of one and his shoulders upon the back of the other. Place small cushions on the top of the backs of the chairs, so that the backs of the chairs will not bruise the subject while undergoing the test. Have a person sit upon each chair, so as to keep them from slipping, and to hold the subject in position on the chairs in order to prevent his falling off. When you have everything ready to induce cataleptsy have one of your best sensitives stand erect in front of you, heels together, and hands hanging limp at his sides. Have some one stand behind your subject to keep him from falling while you are inducing the state. Tell your subject to take a tight hold of his trousers and to think of every muscle in his body becoming as rigid and stiff

as a bar of iron. Tell him to look into your eyes. Now begin to give suggestions of rigidity; tell him that he will not fall over. Be sure to try and induce a line of thought on his part of becoming rigid before giving suggestions for the rigid state. After you see that he is becoming influenced, suggest as follows:--"Now don't be afraid. No harm will come to you. Your heart is beating normally and will beat normally. Now inhale deeply, keep inhaling deeply. Now stiffen up. Stand as erect as possible, throw your head back and you will find that all the muscles of your body are becoming rigid and stiff. Rigid, rigid. Inhale deeply. Grip your hands tighter. Still tighter." Then grip his left shoulder with your right hand and his right shoulder with your left hand; look him intently in the eyes a few seconds; tell him to look upwards; then to close his eyes and keep looking upwards; then press downwards on his shoulders as heavily as you can for twenty or thirty seconds, continuing the suggestions of becoming rigid and stiff. Then pass your hands rapidly down his shoulders over his arms and hands, continuing the pass down over the outside of his legs as far as his ankles with a

sudden downward pressure on his insteps and the sugestion of "Rigid" as you do so. Repeat that pass four or five times, then if the subject is not rigid enough, continue the suggestions until he is completely rigid. It may require ten or fifteen minutes of hard work on the part of the operator to induce the condition. Then lift him carefully and place him on the backs of the chairs. After he is placed across the chairs have one of the assistants hold his shoulders and the other his ankles. One or more persons can sit or stand upon him for a few minutes. You should always be ready to give suggestions of "Rigid" and "stiff" in case the subject shows signs of bending or coming out of the condition.

I have often placed five, six or seven subjects in this condition and having piled them up to represent "The human wood pile," have stood upon the topmost, thus presenting a very interesting scene. A subject in a cataleptic state ought to be able to hold up 1000 pounds or so. Five hundred pounds is, however, a convincing test. Four heavy men standing upon one subject, presents a good effect.

"The Rock Breaking" is an exciting and interest-



ing test. In order to successfully present this scene, secure a limestone rock weighing about 400 pounds, 32 inches long, 22 inches wide, 7 or 8 inches thick. After placing the subject in the necessary state, place some padding on his body and lay the rock on the padding so as to elevate the rock about one inch or so from the subject's body. Get a steady, strong man; one who is accustomed to wielding a sledge hammer, and have him deliver the blows, starting lightly, and increasing in force until the rock is broken. It may require eight or ten blows. It is always advisable to place a handkerchief over the subject's face. Have two assistants hold the subject on the chairs (as stated in presenting the cataletpic test) and four assistants to lift the rock on the body of the subject.

The operator is standing at the back of the man holding the subject's shoulders, his arms over the man's shoulder, and holding on the rock, ready in an instant to throw the rock off the subject's body should anything go wrong,--say the rock slipping, or a chair, or one of the assistants failing to hold the subject in place. Always look after the

interest of your subject, first, last, and always, in tests of this kind, thus begetting confidence on his part towards the operator. Try and feel the suggestions as you give them.

ANESTHESIA.

Minor surgical operations may be performed with the greatest success while using suggestion as an anesthetic and no possible injury can result to the patient. Teeth may easily be extracted while the patient's jaw is locally anesthetized by suggestion.

Anesthesia may be induced in any one part, or almost the entire body, at the will of the operator. After getting your subject in a receptive state ask him to look at the back of one of his wrists; to gaze at it steadily and to concentrate his thoughts on the fact of the wrist becoming numb. Be sure and enter into the spirit of the suggestion yourself. Then ask him to look into your eyes and say to him, "Now think a minute and you will find your wrist is becoming numb. You will find in a minute or two you have no feeling whatever in your wrist." Repeat these suggestions half a dozen times very slowly. Be firm and posi-

tive in your tones, putting more emphasis on the words "no feeling" each time you give the suggestion. Rub the back of the wrist gently with your right hand, holding his hand in your left hand. Let the passes be backwards or away from the wrist. All this time keep looking intently into his eyes. Then you can say, "Now you feel your wrist getting numb. You have not a particle of feeling in it. All sense of feeling is going." (Of course you understand your subject is entirely conscious to surrounding conditions and all the rest of his body is more or less sensitive to feeling except that one wrist. You can, of course, treat any portion of the body in the same manner, or even the entire body, and have the subject conscious and wide awake.) When you think you have the subject's wrist perfectly anesthetized, you may lift up the loose flesh on the back of his wrist and say, "You cannot feel a thing in this wrist. It is numb. It has no feeling. You know you can't feel any pain in this wrist. I am positive you CAN'T feel any pain there." Now pick up the loose flesh between your thumb and finger letting your thumb nail cut into the skin pretty hard and say, "I know you CAN'T feel that, it

don't hurt. I am positive you CAN'T feel it. This will not hurt, it will not even bleed. You can't feel it now, can you? Most decidedly you CAN'T." If your subject should not answer, then say in the same even positive tone, "You CAN'T feel it, now can you? Tell me if you do." If he should say he can, simply repeat the suggestions with more force and positiveness. Also repeat the passes. Then ask him again, and if he says he cannot feel it, you can take a steel hat pin, or a needle, and pass it through the piece of skin or flesh and he will not feel it, nor ought there to be any flow of blood. At the moment of passing the pin through the flesh you should not hesitate nor appear excited, but keep looking intently in his eyes, and push the pin through without any fear for it will not hurt him any more than it would if you run it through his coat sleeve. In withdrawing the hat pin do so quickly. Rub the fingers of the right hand over the puncture a few times, and there will be little or no mark to show where it had been.



THE DIVIDING LINE BETWEEN PHYSICAL AND MENTAL WORK.

You should thoroughly learn and understand how to produce the physical tests in Hypnotism before attempting any of the mental scenes. Every subject ought to be tried in all the physical tests in the order I have given them, before attempting the following scenes. Each test is a little harder than the preceding one. The result, your subject is gradually worked up to the condition required to accept hallucinations.

THE BUTTERFLY TEST.

After having gone through all the physical tests, then you can test your subject for mental work. You will find that many of your subjects, whom you can control for physical tests, will not be susceptible to the mental work. The imagination of the subject now comes into play. The first mental test to give is the "Butterfly Test"; it is the easiest and the one in which you can note the conditions of your subject best. You must try to see and feel the same conditions and sensations yourself. Have your subject stand up, then stand in front and a little to the right of

him. Let your left hand rest on his right shoulder, lock him intently in the eyes for a few seconds, then tell him to close his eyes. Now give suggestions as follows: "I want you to try and bring a picture of a butterfly before your eyes; think of a butterfly, think of how it looks; now imagine you can see it." Repeat those suggestions a half dozen times. Then tell him to open his eyes and look at the ends of the fingers of your right hand, and to think of a butterfly resting on them. Make graceful sweeps of your hand through the air, bringing your hand to within a few inches of his eyes every few seconds. While making the sweeping motion of your hand, keep giving him suggestions. "See the butterfly on my fingers; How pretty it is; it is the finest you ever saw; It is there; See it? It is going to leave my fingers and fly away-- there it goes". At the last suggestion, your hand is as far away as you can reach. Hold it still for an instant, then let it drop to your side. Let your left hand press rather heavily on his right shoulder at the suggestion, "there it goes". You can then take your hand off of his shoulder. Keep watching his eyes intently all the

time you are giving the suggestions. You will be able to note the peculiar look which will come into his eyes as he commences to see the butterfly; the enlargement of the pupils, the peculiar rapt gaze. Then is the time to let the butterfly leave your fingers. You can let your subject follow the butterfly with his gaze for a minute or so, then give the suggestion: "Now try and catch it if you like, it is flying around your head. There it goes along the floor." You will soon have him trying to get it.

The usual suggestion of, "right, all right, wide awake", repeated half a dozen times, with the snap of your fingers, will bring your subject back to his normal self.

PRESENTING THE FLEA TEST.

Have your subject seat himself and stand about five feet away from him. Tell him to relax all his muscles; have him close his eyes for a minute or so, and tell him to let his mind be as receptive as possible and to try and think only of your suggestions. Tell him to think how a flea bites and how the bite itches, especially when bitten between the shoulders,

and to think how it irritates him. Continue the suggestion along this line, speaking in an earnest low tone of voice during the time your subject is seated with his eyes closed.

Now try and feel the itching, biting sensation upon your own back; then commence to indicate by action and expression that you yourself have been bitten, and tell your subject to open his eyes and look at your eyes. Continue the action and expression on yourself, step forward, lean over your subject, let your left hand rest on the back of his right shoulderblade and press the index finger of that hand between the shoulder blades with a trembling motion; then say to him and mean it: "There is where it has bitten you;"--"Feel it itch you;"--"Right there;"--"My, how it itches;"--"You cannot keep still it itches you so;"--"You will want to rub your back and scratch it." All this time you are moving your own shoulders as though a flea was biting you. You must be as intent as possible.

As soon as he commences to wriggle a little, become still more intense, and keep up a running fire of suggestions along the line of the above. After

the impression has taken effect, you can remove your gaze and stop your suggestions.

A good subject will grow more intense in this scene, so keep watching him because he is liable to remove his coat, vest and often his shirt and undershirt in his search for the flea. Never attempt this scene until you have tried him thoroughly with physical tests and proved him to be a good subject in them. It is a good test with which to follow "The Butterfly Test."

Be very careful to thoroughly remove the impression by the usual formula of "Right, all right, wide-awake, right I say," etc., etc. A subject will often retain the impression of that flea bite for several hours, so watch him carefully.

THE NOSE BLEEDING TEST.

Have your subject stand up in front of you, bending slightly forward, with his head dropped slightly forward; then tell him to close his eyes and to think of the last time his nose ever bled, and to think of the tickling sensation of the blood running down his face; then tell him to look at your eyes,

Start and touch his face from his nose to his chin with the finger tips of your right hand, vibrating them; repeat the pass a dozen times and say to him: "Look, your nose is bleeding;"--"Feel the blood running down your face;"--"Look at it on my fingers;" "See it on your tie, your shirt there;"--"Look at it on your vest and coat;"--"My, how your nose is bleeding;"--"Wipe it off I say;--wipe it off, do." He will likely commence to look at you in a dazed way and at his shirt, vest and coat.

As the suggestions become a fact to his mind, he will become very earnest in his efforts to stop his nose bleeding and to clean his garments. When the impression is thoroughly induced and the hallucination becomes perfect, you can carry out the line of thought by telling him he can wash his face if he likes. Hand him an empty pail or basin, pass your hand around it upon the inside several times and say to him: "See, it is half full of water. Now wash the blood off your face, etc.," and it is likely, he having accepted the suggestion of nose bleeding, will carry out the further suggestions of washing his face in an empty pail. Do not try to

make him believe a pail or basin of water is there, without having the empty article to help you out in your illusion.

The usual suggestions of "All right, wide-a wake,"--"Your nose is not bleeding, it has stopped;" "All right I say;"--"Wake up, wake up, wake up;" will suffice to bring him back to his normal state. I find the trouble with beginners is, they do not pay enough attention to removing the impression from their subjects. Be sure and always do so with yours before proceeding with another test. Almost any subject accepting the Butterfly and Flea tests will accept this and carry it out in all its details.

THE MOLASSES TEST.

Have your subject seat himself in an easy position. Let him close his eyes for a minute, and tell him to think of molasses; how sticky and sweet it is. Tell him, if he had molasses in his pockets and put his hands in them, the molasses would run out of his pockets on his trousers and stick to his hands, and if he was not careful when he drew his hands out of his pockets, the molasses would drop all over his

clothing. Make the word picture of your scene as vivid as possible during the time his eyes are closed.

Now, tell him to open his eyes and look at you. Look him intently in the eyes for a few seconds, then say,--"Now, put your hands into your pockets; Now, think of your pockets being full of molasses; My, how nasty and sticky it feels". Repeat the suggestions half a dozen times, all the while looking him intently in the eyes until you note that peculiar expression come into his eyes. Then become more earnest; lean forward and tell him, "Now you can draw your hands out of your pockets"-"Try! how hard it is to get them out"--"Look at them---See the molasses all over them"--"It's dripping on your trousers--It is running out of your pockets--My, how sticky it feels." "Taste it if you like---It is sweet is it not?"--"Wipe your hands off--clean them." All the time try and feel the conditions, and by your voice, gesture and expression add to your suggestions. This scene can run for several minutes. In fact, it is a good test to leave the subject in, to follow out his own ideas after the impression is once felt. The usual sugges-

tions of "All right" "Right you are" "Right--Right" "The molasses is gone" etc. etc. will suffice to assist him to get rid of the feeling and impression and bring him back to his normal state.

TURNING COAT INSIDE OUT.

Have your subject stand in front of you. Put your hands on his shoulders, letting them rest rather heavily. Look him intently in the eyes for a minute and then have him close his eyes. In giving the suggestions be earnest and emphatic. While his eyes are closed say to him:--"My, what is the matter with your coat?---How did you manage to put it on that way without noticing it?"---"What have you been trying to do, fool me?" "Did you think that I would not notice that your coat was on inside out"?--"The idea--you want to change it, put it on the right way." "Open your eyes and look at me!"--Hold his gaze a few moments, then go ahead more earnest than before with your suggestions.--"Come, change your coat, put it on right." Look at the lining of the sleeve there."

Now let your hands drop off his shoulders and

down his arms to about his elbows and then pinch his coat sleeves and shake them a little. Call his attention to them, letting him remove his gaze, direct from your eyes to the coat sleeve. Don't let him look around. Then continue, "There, see the lining is on the outside,---the idea of such a thing---you want to change that coat." "Take it off and turn those sleeves right side out and then they will be all right." Assist him in taking off his coat; keep up a running fire of comments; don't let his mind wander from that one impression until he has got his coat off, the sleeves changed and the coat put on again. Then continue your suggestions: "Now it is all right; your coat is on right," Etc, Etc. There will likely be a puzzled expression on his face during this test until you have got him to change his coat, then he will settle back in a chair (at your suggestion) with a most satisfied expression upon his face. You can have a lot of amusement with him, by having someone talk to him, and tell him that his coat is on inside out. He will argue it is not, etc.

He is normal on every topic except his coat. You can carry the test as far as you like even to

the extent of making him angry by persisting in talking of the coat. From that test, without removing the impression, you can carry him back into the "Molasses", "Nose--Bleeding" "Flea" or "Butterfly" tests. If you do you will find when awakening him the last impression only may be removed, he still retaining the impression of the coat being on right. So, you must proceed to give suggestions pertaining to that subject direct, like: "Look me in the eyes." "Now, look at your coat, it is inside out"---"Look at it"--"All right---all right" "Look at that"--"All right--all right". It may take several minutes of good hard work to get him to realize his coat is on inside out. But, never quit until you have him back in his normal state.

SNEEZING TEST.

To produce the above effect upon your subject, have him seat himself with his left foot over his right at the ankle, hands hanging limp at his side and all of his muscles relaxed. Let him close his eyes for a minute or two and while his eyes are closed tell him to "think of a cold in his head and

think of the best thing in the world to relieve it," viz: "a few pinches of old Scotch snuff," just enough to make him sneeze good and hard. Continue your suggestions along the same line by saying "you would rather use snuff for a cold in the head than anything in the world," keep telling him to "think--- think of the effect of taking snuff, how it clears the head, etc.,"then have him open his eyes and look into yours, and tell him to "think of my left hand being full of Scotch snuff." Hold your left hand within a couple of feet of his face and take a pinch of it yourself and snuff it up your nose, telling him to do likewise. Have your left hand half closed, as though you had it full of snuff, and suggest to him "see that snuff, there, my hand is full of it;" "my! you have such a cold in your head and you want to take some." "Do help yourself; there, take a pinch of it;" "now, snuff it right up your nose;" "that's good, it will make you sneeze and clear that cold from you head!"

By this time your subject ought to commence sneezing and he will likely sneeze half a dozen times, when the effect of the snuff will wear away, just

as it would if he had taken the real thing. You can keep handing him some more, and the longer you keep giving him the suggestions the harder he will sneeze.

It is not advisable to hold a subject in this test longer than three or four minutes; it is a very severe test and hard on your subject. The snap of your fingers and the usual "all right; right you are; all right, wake up," repeated half a dozen times will bring him back to his normal self again, and feeling clearer headed than when you began the test.

THE HEAT AND COLD EFFECT.

Have your subject seat himself, leaning forward with his hands resting on his knees. Tell him to close his eyes, then take up a line of suggestion as follows: "Think of when you suffered from the cold, how cold your feet and hands got, how you shivered, how your teeth chattered, how cold you felt; my! how cold it is getting to be here;" with a kind of a shiver say "ugh! it is cold." After using suggestions as the above for a minute have your subject open his eyes and look at you. You must now try and

feel the condition yourself, and it is not hard to do, to feel cold. Be just as earnest as you can by gesture, voice, action and suggestion--carry out your part. Hold his gaze and say to him," My! you are feeling cold and no mistake," with a shiver, "B o o-h! it is cold and 'tis getting colder." "Your feet and hands are getting cold;" "stamp your feet, slap your hands." "Get up out of that chair and you will find you are almost stiff from the cold." "My! how your teeth are chattering."

By this time your subject ought to be shivering and likely will turn up his coat collar and stamp around; by keeping up the suggestions he ought to grow deeper and deeper under the impression. After he has thrashed his arms and stamped around for a couple of minutes, you can turn a chair over and call his attention to this beautiful hot stove. Now show him the top, the oven, the front and the fire; tell him to feel the heat coming out of it. If he does not respond by coming up to the stove, lead him there and say "Feel that heat, nice and warm, eh?" "Put your hands over that stove and feel the warmth" "Turn around and warm your back." When the impres-

sion is once settled upon his mind that it is a stove, then it will grow stronger and deeper than the impression of cold. You can have him hug up to the stove, or sit on the floor and take off his shoes and stockings to warm his feet, by telling him to do so, as he nearly froze his toes, etc.

To properly present this test in all its phases, it will require about ten to twelve minutes, and a most interesting test for yourself and the spectators. The different expressions upon his face, his actions and gestures, and the remarks he may make, will prove most amusing.

The snapping of your fingers and the usual "All right, right you are, wake up! wake up! wide awake I say" will remove the impressions induced. Be sure and thoroughly awaken him.

THE FISHING TEST.

In presenting the above scene have your subject seat himself with his right hand clasping his left wrist, and his left foot over the right at the ankles. Have him close his eyes and then say "I want you to think of the pleasure and delight of fishing."



I WILL!

PRACTICAL INSTRUCTION IN HYPNOTISM AND SUGGESTION

YOU MUST!

BY

HERBERT L. FLINT.

"I want you to think of the excitement of catching a two pound trout; think of your pole, your line, your hook, your reel; think of how you put your bait on; think of using worms for bait. Think of the fact you want to go fishing; you would rather fish than eat," etc., etc., etc. Repeat those suggestions three or four times and add to them, if you like, for a couple of minutes during the time his eyes are closed, then continue: "Think of fishing off a bank into a stream, and think of sitting on a stump. Think of your bait on the bank at your side and think of catching a fish and pulling it up and taking it off the hook and placing it at your side." Make the word picture of the scene as vivid as possible, picture it to your own mind's eye, and relate the conditions you expect to induce as realistic as possible. Now have him open his eyes and look into yours. (Have a whip handy so you can grasp it with your left hand, also an empty tub or pail near by.) Now look him intently in the eyes and say to him, "You want to go fishing! you do! don't you? certainly you do." Lean forward, nod your head and continue, "I have a splendid fishing pole; see? here it is." Grasp the whip

in your left hand, bring it around in front of his face and direct his gaze to it, say to him--"there, is not that a beauty? look at that reel! see that line! that hook!" Point with your right hand to the pole, the reel, the line. Then as though grasping the line and hook bring it up to his eyes, and continue, "There, take hold of that hook."

If the effect has been rightly induced he ought to reach out and take hold of the supposed hook; then have him take the pole, and stand up, lead him around a few steps, all the time talking to him of the delight and pleasure of fishing, then commence suggestions as follows: "See that stream there?" (pointing towards the supposed stream) "My! how clear the water is; you can see the fish in it. Look! look at that one; it's a beauty, isn't it? This is a great place to fish. Look at that stump there," pointing to a chair you have turned over near the pail or tub. "Sit down; it's a nice place to fish, near that deep hole there" (pointing to the pail or tub for the deep hole). After he is seated, show him the can of bait at his side and tell him to "Bait his hook and enjoy himself fishing for half an hour or so." If the

hallucination has been perfect and strong enough, he will proceed to go through all the movements of a man fishing, perhaps drinking from a supposed bottle, lighting a pipe, cigar or cigarette, and thoroughly enjoy himself, much to the amusement of the on-lookers.

This is another scene which takes ten to fifteen minutes to give, and is a splendid test to produce, especially if the subject likes to fish in his normal state.

When satisfied with your test, the usual suggestion of "right you are, all right! right! right! right! Wake up! wake up!" will bring him back to his normal state. Be sure he is wide awake before you let him go.

THE BABY TEST.

To present the above scene, have your subject seat himself in a rocking chair with his arms resting on the arms of the chair. Stand at his left side and ask him-- "Have you ever seen a happy daddy rocking and singing his baby boy to sleep? Are you married? Sorry you are not, Eh?"

Tell him to close his eyes, and to let his

muscles relax, and to think of going to sleep. Let your right hand rest on the back of the rocking chair, and your left hand on the top of his forehead, and gently rock him back and forth, and give suggestions as follows: "Sleep; Sleepy; Sleepy; Sleep; You are going to sleep; You want to sleep. Deep asleep. You are dreaming of a happy young daddy rocking his baby to sleep. You are dreaming of the fact that you are a married man. You have been married about two years and have a six months' old baby boy. You like to sing and rock your baby to sleep, and when it cries you cuddle it up and kiss the baby boy. You are sleeping and dreaming; sleepy, sleepy, sleep; deep asleep."

Now cease rocking him; rest his head on the back of the rocking chair, and take a rag doll if you have one, if not, roll up a coat or shawl to represent a baby. Step in front of him, place it in his arms, the left arm under the baby's shoulders, and the right arm over and around the body of the baby, just as a person would hold a baby. Now let your left hand rest on the back of the rocking chair and continue the act of rocking him while giving

suggestions as follows: "You are sleeping and dreaming of rocking your baby to sleep. The baby is in your arms; pretty little baby boy." Now stop rocking and tell him to open his eyes (don't say wake up) and look at you. Look him intently in the eyes for a few moments, then direct his gaze and attention to the baby in his arms, patting the baby and tickling it under the chin. Continue the rocking and say to him, "Be careful, don't hurt the baby--poor little thing--rock it to sleep."

By this time the impression should be thoroughly developed and he ought to take care of the baby like a happy young daddy, speaking to it, dancing it up and down, etc., etc. You can continue the line of action to suit yourself. You can have him feed the baby some pap by handing him a hat for a bowl and a stick for a spoon. Tell him "To be careful and not hurt the baby," etc., etc.

After he has fed the baby, you can suggest about its getting restless, and he will want to get up and walk around with it. Then have him come back and sit down, and suggest he wants to sing it to sleep, etc., etc. If he has a good voice, you will get some good

singing. If he has not, you will get a clever attempt at it. The impression has grown very deep in his mind by this time, and usually it takes quite a little effort to awaken him. So expect to repeat the suggestions half a dozen times of "Right! All right! Wide awake! Wake up! I say. Come, wake up! Right! Right! Wide Awake!" and the snapping of your fingers will bring him back to his normal self again. The awakening will create quite a little amusement, as he commences to realize what he has been doing, by finding the doll in his arms. I have often kept an audience of 1200 people laughing until their sides ached for twenty minutes with this scene, and it is just as amusing to a room full of company as it is to a theatre full, and a scene that is always interesting to the operator himself.

THE HORSE RACE.

To have your subject drive a horse, have him sit down in front of you; tell him to lean forward and place his hands on his knees with his feet stretched apart, as though seated in a sulky. Tell him to look into your eyes for a few moments, place both

of the palms of your hands on his head; bend forward looking him intently in the eyes, and tell him to close his eyes and say--"Think of any horse you have ever driven, and think of any horse race you have ever seen. I want you also to think of a race track--a mile track. Now just think of the excitement of driving a horse in a race. Just think if you were driving any horse, how you would urge him forward. How you would try and pass under the line first. Now think of any horse you would like to drive; think of the color of that horse," etc., etc.

You can carry out any suggestions along this line to suit yourself, according to the effort you will have to make, to induce the conditions on your subject. Be earnest in your suggestions, and do not let your hands rest too heavily on his head. Now take your hands off his head, and move about four feet back, and to the right of him, lean forward and tell him to open his eyes and look into yours. Now go through the motions of patting a horse along side of you, and in front of him, as though the horse was hitched to a sulky, and he was seated in the sulky. Show the horse to him, outline the horse as though you were

stroking him. Call attention to the horse's head, and how it is checked up. Tell him--"The horse is a little restless," etc. Now show him the reins as though you were holding them. Then hand them towards him, saying: "Here, take hold of these reins, you want to drive him. You are already seated in the sulky. You want to drive this horse in the coming race; you do! Isn't he a beauty? Be careful as he is a little hard mouthed. You had better pat him, and speak to him as you take the reins. Here, take them."

During your suggestions, your subject ought to have followed your gestures with his eyes, and the impression grown on him until by this time he can see the horse in its entirety. Call attention to the roughness of the ground, and to the other drivers and horses around him. Show him the race track, the judges' stand, the Grand Stand. Tell him all about starting, and to listen for the bell. If accustomed to driving, he may place the reins under him, grasp the whip you hand him, talk to his horse and argue with you about him. Perhaps start in a conversation with the other drivers around him upon the merits and

demerits of their respective horses, etc. Now pass behind your subject and lean over him, still directing his attention to his horse, getting just as earnest as you can, and as excited as though you were one of the spectators of an exciting horse race. Then continue your suggestions something like this: "Look out! Look out! Get ready; they are going to start. Keep your horse steady. Watch out for the horses on both sides of you. There goes the bell! You are all off. You want to win this race." etc.

Keep up a line of suggestions, telling him about reaching the quarter, the half, the three quarter mile pole. Make him whip his horse and yell at him. You can let your hands rest on his shoulders while giving him these suggestions, and intensify him in the excitement he feels, as in this scene you ought to work him up to the highest pitch of excitement, and he will accept any suggestions you give him in the way of turning out for any horse ahead of him in trying to pass one of the others. For the finish you can bring in two horses nose and nose, and create quite a little excitement between your subject and one of the audience, by telling him he is one of the other

drivers, and he says his horse has beaten yours, etc., etc. Get him to appeal to the judge for a decision, and many times you will get a splendid plea from your subject in trying to win the judge over to his side.

This scene can be run from ten to twenty minutes, and every moment of it interesting to all the spectators. A half dozen snaps of your fingers, and the usual suggestions of--"Right! All right! Right you are! Wake up! Wake up! All right! All right, I say," will generally bring your man back to his normal state.

HOW TO MAKE AN ORATOR OUT OF YOUR SUBJECT.

Have your subject seat himself with his hands resting on his knees. Ask him--"Are you a Democrat or Republican?" After he has replied, tell him to close his eyes, and to think of any stump speakers he ever heard. Think of the gestures they used, especially when they got warmed up to their topic. To think of what a grand thing it is to be able to speak and move a vast audience. Why, the aim of your life is to be a good speaker, etc., etc., etc.

After giving suggestions along this line for a

minute, then if he said he is a Democrat, say to him--" Why, you have been a stump speaker for years past, advocating every plank in the Democratic platform. You are known all over the State as one of the most forcible talkers among the Democratic speakers. You love to talk, you love to argue. You would rather address an audience upon your favorite subject of the Democratic party, being the Working-man's party, the friend of the down-trodden workman" etc., etc., etc.

During this time you are standing in front of your subject putting just as much earnestness in your voice as possible. Continue a lot of suggestions along that line, or any other line connected with the Democratic party that you wish him to talk upon. After being sure your subject is thoroughly impressed with your suggestions, say to him--"Open your eyes, and look at me." Then say--" My, what a broad shouldered, deep chested man you are." When giving this last suggestion, stand erect yourself, and throw your own shoulders back, all the time looking intently in his eyes. Now make a sweep of your right hand as though showing him an audience in front of

him, and continue----" See that vast audience there---- the Hall is completely filled, not a chair in the house vacant, and they all came to hear you talk." A suggestion of that kind appeals more or less to the vanity of any speaker, and as your subject has by this time taken on the condition suggested to him, it appeals to his vanity, and that part will help you to bring forth the Orator. Continue--" There are as many ladies as gentlemen present, and half of them Republicans, the other half Democrats. Now you want to win those Republicans over to your way of thinking, and you will. You will find you can talk just as fast as you can think. Go ahead now, don't keep them waiting any longer, the chairman has introduced you. Start right in there, with 'Ladies and Gentlemen'" Etc. By this time you should be very intense and earnest yourself. Lean towards your subject, let your left hand rest on his right shoulder and gently pull him forward toward the supposed audience, or toward the audience if giving an entertainment. If he is a Democrat, don't try and induce him to talk on the Republican side first.

After he gets interested in his subject, he will

continue for quite a while. I have often had a young man continue an address for eight or ten minutes. You can stop him in the midst of his talk by calling his attention to you and look him intently in the eyes, and pass your right hand in front of his face half a dozen times, and say to him--" Why, what is the matter with you? What are you talking about? You are not a Democrat. You are a Republican, and you came here to address this audience on the Republican Platform, and all the planks on that platform. There, start right ahead quick, talk to them sir. Thats right, go ahead and tell them all about your party. The grand old party,"

He will likely look at you in a dazed manner for a minute, perhaps argue the point, but after he has once started upon the last suggestion, he is more earnest, emphatic and forceible than ever, because with every different impression you give your subject (and getting him to change from one thing to another without awakening him from the preceding impression,) he loses his knowledge of his own identity and accepts each change more earnestly. The result, he becomes deeper and deeper under the impression of your sug--

gestions, especially if you have worked earnestly with him in inducing the changes. You will be surprised at the results you will obtain at the flow of language, the arguments, the wit, etc., etc. This test never fails to entertain all spectators. It is also a good thing for the training of your subject mentally.

It may require a dozen suggestions of "Right, all right, wide awake, wake up, wide awake I say--Wake up, wide awake," and the snapping of your fingers before he is thoroughly aroused from the condition induced and brought back to his normal state.

HOW TO CHANGE THE INDENTITY OF YOUR SUBJECT.

In making this effort upon your subject, pick the one who has readily responded to all the preceding tests and especially one who has shown himself a deep subject.

Have your subject seat himself, with his feet apart, his hands clasped, with all his muscles relaxed.

Stand in front and to the right side of him. Now you must try and induce a state of deep sleep.



Utilize "The Third Method," go through the suggestions of sleep, etc., but in place of trying to fasten his eyelids shut, just induce the condition of "deep sleep." After he is in the "Hypnotic sleep state" still keep clasping his right hand with your right hand, your left hand still resting on his head as per instructions in "Third Method;" give the following suggestions in a low, earnest voice: "When I tell you to open your eyes, you will find you have forgotten your name. You cannot think of your name. Your name is slipping away from you. You have forgotten it completely. You cannot remember it. It is gone from you. Open your eyes and look at mine and don't take your eyes off of mine." While looking him intently in the eyes, say to him, "Now think of your name, if you can. You cannot remember it. You have forgotten it. Come, tell it to me, quickly!" A puzzled expression should show itself on his face and when that expression shows signs of disappearing, repeat the suggestions more forcibly, until he has in reality forgotten his name. After the test has been completed, have him close his eyes and put him back into the "deep sleep state," then say to him, "I will

tell you your name; when you open your eyes you will know your name. It is, Mary Jones! Mary Jones! Mary Jones!" Repeat it half a dozen times. The first time you say the name of "Mary Jones!" you can take your hand off of his head, and gently touch his forehead, over the right eye, when you say "Mary," and over his left eye when you say "Jones," Keep the touching up every time you say the name, "Mary Jones." Now take your hand away from his forehead and let it rest upon his right shoulder; tell him to open his eyes and tell you his name. Look intently into his eyes and say, "Why, Mary Jones, how are you? Your name is Mary Jones, is it not? Tell me your name. 'Mary Jones?' That's right; say it again and again, and now you cannot stop saying it. Try; you cannot stop saying your name." He will likely say his name is "Mary Jones" and keep on saying it until you tell him to stop, or direct his attention to some other line of thought, but he will likely hold the impression of being "Mary Jones" and act the character of the woman throughout the scene, until you remove the impression. Your subject will accept any other name as readily and will to a greater or

less extent act the character. But for stage work we deepen the impression by dressing him up as a woman and have him "make up", etc., thus the subject will take on and act out all the conditions in detail, (pertaining to the character suggested.)

You would get a better "baby scene" if you turned the subject into "Mary Jones, the nurse girl" or "Mrs. Jones, the baby's mamma," in place of the baby's daddy.

The usual method of awakening will bring the subject back, but you must attract his attention before snapping your fingers and saying "All right! right! right you are! wake up! wide awake, I say! You are all right now! What is your name?" Whenever you have changed the identity of any subject always get them to tell you their name after being awakened, so you can see if they know their own name or not.

In the following chapter I shall show you what I mean by a finished impression upon the mind of a subject, by showing you the difference between getting them to believe they are "Mary Jones" as per the instructions in this chapter, which is an unfinished impression. Most all professional oper-

ators give the unfinished impression and so do amateur hypnotists, (in trying to induce the conditions too quickly,) therein is where our work has differed from every public performance and why we can, and do return to a city year after year. Because we try to induce a finished impression upon the minds of our subjects.

MISS MARY JONES, THE ACTRESS--A FINISHED IMPRESSION.

As in the preceding chapter, have your subject seated and go through all the work up to forgetting name. After your subject has forgotten his name, drop the position of your hands and let your left hand rest on the back of his neck, your right hand on his forehead, you standing at his right side. Hold his head in a gentle, but firm pressure, now continue your suggestions, bending over so you are almost speaking in his right ear. "You will find you are deep asleep and dreaming. You are dreaming of Miss Mary Jones, the actress, and you are dreaming of Miss Jones being in her dressing room, just ready to make up to go on the stage. You are dreaming of seeing the dressing room, all the dresses hung up around the

wall, the dressing table and the beautiful clear mirror where Miss Jones can see herself. You are dreaming of seeing the things on her dressing table; there are hair pins, curling iron, comb and brush, powder, rouge, puff and everything for a lady's toilet. You are dreaming of seeing the gas lit along side of the mirror where she can heat her curling iron. Sleep, sleep, deep asleep, and continue to dream." Now let his head rest lightly on the back of the chair and place a table in front of him for the dressing table, have an old skirt handy and a shawl and hat with strings on it so it can be easily tied on his head.

Now continue your suggestions, standing a little to the right and in front of him, with your left hand resting lightly on his right shoulder. "When I tell you to open your eyes, you will find you are Miss Mary Jones, the actress, and you have only a few minutes to finish making up. You can only dream and think of Miss Jones, the actress, that is your name. You are Miss Jones, the actress. You are the actress, Miss Jones! Miss Jones! Miss Jones!" Repeat it half a dozen times, gently touching his forehead as per in-

structions in preceding chapter. Tell him to open his eyes and look at you. Now nod your head in an affirmative manner and shake the index finger of your right hand in front of his eyes, as you ask him, "Your name is Miss Jones, is it not? Why certainly, Miss Jones, the actress. Why, Miss Jones, how are you?" By this time your subject will unconsciously fall into shaking his head in an affirmative manner, then continue, "What is your name? Miss Jones, is it not?" When he replies yes, then tell him, "You are in your dressing room and have almost finished dressing. Look at the size of your room." Direct his attention to the size of the room by walking around a little square, having his eyes follow you. Show him the dressing table and the looking glass, as you draw the outline of the glass with your hand and run your hand up and down the surface of it, by saying, "Look at this dressing table. Look at this looking glass. You can see yourself in it. Look there, what a perfect reflection of yourself. Look at the gas jet, it is lighted."

Now have your subject look at each article on the dressing table, as you apparently pick them up,

and say, "This powder is flesh color. That rouge is pretty red, you don't want to use too much of it. This is a swell brush, and this comb is just the thing to go through that long hair of yours. This curling iron gets hot very quickly, be careful and don't burn your hair with it."

Now call his attention to the dresses hanging around the room, then in particular to the dress he is going to wear, by holding up the skirt, shawl and hat; tell him they are the latest fashion, etc., etc. Now say to him, "I am your waiting maid and will assist you in dressing. Stand up and let me help you on with this skirt." When he stands up put the skirt on over his head and tie it around the waist. Then put the shawl over his shoulders, and as you again direct his attention to the articles on the table, say to him, "Before putting on your hat you want to give a few finishing touches to your toilet." Have him sit down again, then hand him the comb and say to him, "Take down your long hair and put the hair pins with the others," showing him the supposed hair pins. Then tell him, "Go right ahead and fix up, I will be back in a minute." He will, if married, give a per-

fect act of a woman putting on the finishing touches to Miss Jones' toilet, and each thing he does will further enhance the value of the suggestion in making a deeper impression on his mind of being Miss Jones, the actress. His voice will often change into a high pitch like a woman's.

After the act is finished, the hat on, you can tell him "Miss Jones, a gentleman would like to meet you, he is greatly smitten with you." You can lead him to any one of the spectators and introduce him as Miss Jones and he will carry out the character of a woman to perfection, or lead him towards two chairs placed side by side, and show him an imaginary man and he will carry on a conversation with him, you to act the man's part by saying, he says so and so. The walk of the woman will be assumed, the mimicing ways also. Your subject will carry that impression for several hours, and often grow deeper and deeper under the impression, the longer he is left in the scene. This is what I call a finished impression. By accessories the hallucination is helped to become more perfect, and everything in detail is done by the operator to assist the mind of the subject in grasping

in detail the character suggested. In all hallucinations intended to be produced, the operator should give as finished an impression as possible.

The usual suggestion of "All right you are! All right! Wake up! Wide awake! Wake up, I say! Come, wake up! Wake up!" and the snapping of your fingers will bring your subject back to his normal state. Gain his attention first and when awakened, see he is all right. Ask him his name.

TO MY PUPILS.

From chapter VIII to XLIV, I have outlined more than enough work for my pupils to study the physical and mental phenomena of hypnotism and enable them to become practical operators. I have been very explicit about the awakening process, giving the formula after every test. Too little attention is paid to this part of the work by most writers on this subject. Get in the habit of seeing your subject is always thoroughly aroused from the condition induced. In fact the utmost care should be taken to thoroughly remove every impression before attempting another, and do not undertake to make the change

too quickly from one scene to another, and always give your subjects the suggestions when through with them, "Now you are feeling all right, wide awake and refreshed," etc., etc.

POST HYPNOTIC SUGGESTIONS.

A post hypnotic suggestion is a suggestion imparted to a subject during hypnosis, but the acts your subject is ordered to carry out are to take place after hypnosis, and after he is thoroughly awakened. This is a part of hypnotic work which is of much importance in medicine and its possibilities are well nigh limitless.

In giving your subject a post hypnotic suggestion, choose one who has proved a good mental subject; have him seat himself in an easy chair with his feet crossed at the ankle; let him interlock his fingers and let his hands rest on the top of his head. Stand in front of him, a few feet away, and slightly bending forward, look your subject directly in the eyes and proceed to give suggestions as follows: "Look into my eyes and do not take your eyes off mine. Now you want to go to sleep. You desire to go to

sleep and when you do go to sleep you will hear my voice and remember everything I say to you. Now think of sleep, sleep, sleep, deep asleep, fast asleep. Think of going fast asleep." Now lean forward and gently take hold of his elbows, your right hand grasping his left elbow, your left hand grasping his right elbow, and bend forward until your face is within two feet of his, then gaze as intently as possible into his eyes. Let your voice be low, but firm, and continue your suggestions, "You want to go to sleep. You are going to sleep and going deep asleep." Now have him inhale deeply two or three times and continue, "Your eyes are getting tired, you are going to sleep. You cannot hold your eyes open. You must go to sleep. Sleep! Sleep! Deep asleep! Go to sleep." By this time his eyelids ought to quiver and close and he ought to be falling asleep. Keep up a line of suggestions until you have your subject in the deep hypnotic sleep. Remember no matter how deep asleep your subject apparently is, he can always hear your voice.

After you have him in the deep sleep, take your hands off his elbows, and move around behind him and

let your right thumb rest on his right temple, and your left thumb rest on his left temple, your fingers resting on the nap of his neck and gently bend his head a little backwards. Do not disturb the position of his hands on his head. Now lean over so that you can speak very low and he will hear it. Now continue your suggestions, "You are fast asleep and you are dreaming, dreaming, dreaming." Be very earnest in what you say, mean it, believe it, and have your mind concentrated upon what you wish your subject to do. Feel he must obey. This is where the dictatorial process of hypnotism comes into play. It is a case of "I will. You must."

Now you can start in and give him the suggestions, OF WHAT YOU WISH HIM TO DO. Repeat each sentence several times. Say to him, for instance, "You are dreaming of the fact you want to come and see me at my house tomorrow at five o'clock." Repeat the sentence three or four times. Then continue, "You are dreaming of the pleasure it will give you to call upon me tomorrow at five o'clock. You are dreaming of the fact, when awake you will have the desire to call upon me tomorrow at five o'clock and you will

act upon that desire." Repeat the suggestions over and over again. Your subject will act upon the suggestions, nine times out of ten.

I have used post hypnotic suggestions quite a great deal, especially in inducing my subjects to come back upon the stage for me night after night, and I have found the suggestions of "You are dreaming so and so" will produce better results than to say "You will do" or "You must do so and so." You can use a line of suggestions to suit yourself. The same result will be obtained.

Now comes the question, Is your subject in a normal state or a hypnotic state while carrying out a post hypnotic suggestion? It is a question that has led to some lively discussions among the writers of this science. My opinion is that at the time the subject acts to the post hypnotic suggestion, he is automatically, so to speak, again placed in a hypnotic state, for the length of time it requires to perform the act suggested. In fact the post hypnotic suggestion in its action becomes what you might term an Auto-Suggestion.

The usual suggestions of "Right! All right!

Wide awake! Wake up! Wake up I say!" and the snapping of your fingers will bring your subject back from dream-land.

FOR THE SALESMAN.

The secret of success in the art of selling goods, and in any business is your ability to give positive and impressive suggestions without arousing antagonism in the mind of your prospective purchaser.

The practise you have had in testing your subjects as per instructions in former lessons will materially aid you in being able to give the suggestions required. In trying to sell any article to any person never ask him if he wants to buy it, always give the suggestions as follows: "You want that, (naming the article) don't you?" Put your emphasis upon the first part of the question. Make of your question what a lawyer would call a leading question. Never say, "Do you want to buy this?" Try to force the answer in the affirmative before you ask him "If he wants it." During the time you are in the presence of your customer, always keep yourself in a positive state, both in a mental and physical way.



Never sit down in a relaxed condition, because if you do, your mind will unconsciously take on the conditions of your muscular system. Always look your customer directly in the eyes with an earnest, interested expression. Don't try to outstare him. During the entire time you are talking to your man, use every bit of will power you have got in feeling the impressions, He wants to buy. He will buy. He must buy. Keep at all times before you the suggestions, I will! You must! Have faith in yourself. Believe that you are just as good as any man living and in fact, a little better. Believe your time is just as valuable as any man's and especially as valuable as your customer's. Force yourself to believe that your goods are better than your competitors'. Never have a doubt as to the ultimate outcome of your selling him a bill of goods. After having talked upon the merits of a certain line of goods, the suggestion from you to him, as you have your order book out and pencil in hand, "How many did you say?" If you have an idea of about how many he ought to have, then force the question as follows: "How many did you say? Five dozen? etc., etc." Then take up another article.



Keep his mind upon one article at a time. Finish each order for each article before taking up another line. Do not try to sell your man in his store; there are likely to be too many interruptions, which will draw his mind away from your suggestions and you will have to start all over again. Get him alone in your room at the hotel; the chances are two to one in favor of selling him a big bill of goods there. If you have to sell a man in his store, and should find him busy, call again, call half a dozen times or until you find him at leisure and ready to give you his undivided attention. Never be in too great a hurry, take your time, let every suggestion have a chance to impress itself upon his mind.

HOW TO AWAKEN A SUBJECT WHO HAS BEEN HYPNOTIZED BY ANOTHER.

As a rule, a person who has been hypnotized by another operator can be awakened by the process you generally use; just as though you had brought about the conditions yourself. If he should not respond to the awakening process, then go through the process of hypnotizing him as in the methods,--1st, 2nd

and 3rd. Use about ten or fifteen minutes time. Then test him to see if he will respond to your suggestions readily. Tell him to open his eyes and look at you. Then to close his eyes again. Repeat this test several times. Then tell him,--"You want to go to sleep, you will go to sleep, you must go to sleep. Now think of going to sleep. Sleepy, sleepy, sleep, deep asleep. You will find as you are sleeping, you are dreaming of the desire of awakening. You want to awaken, you are waking up, all right, wide awake."

Be confident in your suggestions, do not speak too loud. Be intense and mean what you say. In nine times out of ten, you will be able to bring him back to his normal condition. You can follow, if you like, the latter part of the process of "How to awaken your subjects."

THE INSTANTANEOUS METHOD.

Many people who are teaching hypnotism profess to teach an "Instantaneous Method," whereby you may hypnotize any person "quick as a flash of lightning." It cannot be done in the sense of which they wish to imply. In all the years of experience I have had,

testing on an average 5,000 people a year, I have failed to discover any such method. If such a "sure" method could be taught, I would be willing to give every dollar I am worth, and one-half of my profits for the next five years, to know how.

I have often done so during one of my entertainments. The reason, the persons gazing at the work I was doing and hearing the suggestions I was giving to my subjects have thereby had their minds centered upon the work and a condition of self hypnosis was induced, the man unconsciously accepting my suggestions along with my subjects; and a quick, sharp, earnest suggestion on my part would cause them to leave their seats and enter into the scene along with the rest of my subjects.

In "The Balloon Scene" and the "Base Ball Scene," I have often brought in from two to four outsiders whom I never saw before until that minute. I simply added to the impression they had already unconsciously accepted by my suggestions along the line they were thinking of. You will often find while you are testing your subjects in a room full of company, many will unconsciously follow the sugges-

tions you are giving your subjects. You can turn to them, and in an instant carry out the scene with them; though in testing them afterwards by the first method, you will often find they may not respond to your suggestions.

This is the only way whereby "instantaneous" hypnosis may be induced upon any person who has never been developed into a subject.

VOICE.

You must cultivate an even, low, smooth and pleasing tone of voice. Your suggestions should be spoken in a positive, earnest and, as a rule, low tone. Your tone of voice is quite as important in trying to induce hypnosis as the line of suggestions you use. Practice a line of suggestions on a number of your friends, having them listen with their eyes closed and let them tell you what tone of voice affects them most. You should pitch your voice low, rather than high. There is no force or power in a high pitched voice. Try to speak with force and effect in as nearly normal tones as possible. Let your articulation be of the clearest and best; speak

pleasingly. Be natural; do not try to imitate the tones of others. To bring about hypnotic results, you must be natural and fully sincere, and every effort will demand your earnest and complete sincerity. It is by your positive, earnest and absolute overwhelming sincerity in suggestion that you overcome your subjects; with them to be convinced is to be overcome. While you are practicing sincerity in tone and manner, recall the voices of those who moved you most. Study the voice of the earnest and forcible speaker on the platform, in the pulpit, before the bar or in private life. Study the earnest, sincere and pleasing voice of the successful merchant and expert salesman. You can learn of these.

A HYPNOTIST'S EYES.

You must cultivate the art of looking long and steadily into the eyes of your subject without a change of facial expression. You must do it; there is more in a look than you realize. You can cultivate your eyes so you can use them to suggest with. A change of expression, a turn of your eyes while trying to impress a suggestion on a subject will turn

his attention from what you say to the hidden meaning of the look which has flitted across your face. A good subject is, as a rule, very sensitive.

Do not smile, be earnest; try and cultivate an expression of seriousness; a careless use of the eyes will prove a handicap to you. You must cultivate a firm, steady, though not rude gaze. What can you or any person do with a restless, roving, blinking and shrinking eye?

In studying the use of your eyes, I want you to look steadily and earnestly into the eyes of all with whom you speak. Look your friends in the eyes while passing. When you meet a person with a hand shake, look directly into his eyes. Don't forget, look into the eyes. There is quite a difference between a passing glance, in which you just notice the expression or the color of the eyes, and looking direct into the eyes of a person. So always look into the eyes. You must cultivate this look and make it a habit; outside of assisting you in producing hypnosis, it is of practical use in every day life. As you practice this, notice the effect you have upon your friends and others you meet, and also the feeling of power it

gives to you. You will soon learn to sober any face by a glance. This power of the eye, every person ought to cultivate who wishes to make a success of hypnotism, and in fact you must possess it. Don't forget your eyes assist you in making your suggestions. The eye of the hypnotist is an instrument with which he may warn, threaten, command or rebuke. The chief charm of many a plain face is the eye. A good eye, thoroughly under the command of the hypnotist, will help to beautify the homeliest face and you can charm every one with whom you have to do; so cultivate the use of your eyes.

A FEW PRACTICAL SUGGESTIONS.

Be careful in working a subject into a mental scene and do not say, "When I awaken you;" almost every beginner unconsciously falls into this habit. Always say "Now when I tell you to open your eyes," because if you say to him "When I awaken you" your subject may accept the suggestion and awaken; but the suggestion "When I tell you to open your eyes," leaves your subject in the condition you have induced when he does open his eyes at your command, and ready to receive and act upon your suggestions.



You will find a tendency to increased refinement in your subject when in a hypnotized state, even the most depraved being elevated in sentiment; and I have often had upon the stage many young men who, in their normal state, rip in an oath or two in every few sentences they utter, yet no matter how coarse their usual language, they seldom, if ever, utter an oath while hypnotized. Many women who seemed to have become lost to all shame in their normal state, when in a hypnotized state have refused to accept a suggestion or allow an immodest action.

Your suggestions will vary with the experiments you try to induce. Always remember the first step is to secure the attention of your subject by having him gaze into your eyes before commencing any test. Get into the habit of doing this.

You will find in the experiments I have outlined, I continually say "Feel the conditions;" and every effort should be made on your part to experience the same sensations you are trying to induce your subject to accept. If you cannot feel the conditions, then try and manifest an outward appearance



at least of experiencing the sensations. Imitation is a great factor in a good subject's make-up.

Understand hypnosis does not work miracles. It does, though, intensify the natural powers of a subject, according to the principles I have laid down.

I found many subjects whom I have repeatedly used have finally attained such a power of self-hypnosis, that I had to discontinue using them. They became what is termed "independent sensitives," and became valueless to experiment with.

Do not forget that the expected always takes place, to you and to your subject.

You will find your regular subjects will unconsciously copy your actions, attitudes, etc.

After your subjects have been repeatedly hypnotized and put into the sleep state, they acquire a craving for it.

You will find from practical experience the belief by so many that only weak minded individuals are alone, or especially susceptible to hypnotic in-

fluence, not to be well founded. You may manage to bring such under control, but they will prove unsatisfactory as subjects. They will not be able to hold an impression and let it grow on them.

Moral defects in character in most cases are amendable to suggestion, especially post hypnotic suggestion.

You will find it much easier to induce your subject to believe an object is something else than what it really is,--like showing your subject a man and telling your subject it is a pretty girl. I can make a subject believe a green baize is a strawberry patch much readier than I could show him a cow upon tie stage. You must always remember this, especially in trying to induce illusions with subjects who are not in a deep state.

As a general thing my subjects feel much stronger and refreshed after an evening's performance, than before they came upon the stage.

You will find you can rarely hypnotize a person who has a low, retreating forehead, with a bullet-

shaped head, widest between the ears, and little deep set foxy eyes, especially if they have what is called the organ of self-esteem largely developed. A person who has a brutal nature is never a good subject.

The first sense that is effected in your subject is the sense of feeling; the next taste; then smell, then sight; hearing is the hardest. It is easier to get your subject to feel sticky molasses on his hands than it is to get him to taste that molasses, and easier to get him to taste it than it is to get him to smell it, and much easier to get him to smell it than to get him to see it on his hands.

Women are in no more danger from a hypnotist than from any other man in possession of strong personal magnetism; in fact not as much, as his art cannot be practiced in secret. His ability is known to others, and you will find him a man possessed of intelligence enough to realize his actions and motives; his surroundings are closely watched. This fact alone would compel him to exercise his powers for the benefit of his fellow men and not for the benefit of his personal gratification.



I WILL! PRACTICAL INSTRUCTION IN HYPNOTISM AND SUGGESTION BY HERBERT L. FLINT. YOU MUST!

It is the "know how" of putting a suggestion, and a knowledge of when to make it, that gives one person power over another. You will find as you become well versed in suggestion, a subject will fall asleep or otherwise obey a command; while one timid and ignorant of his power, even though giving the same suggestions, will produce no result whatever.

It is the neglect and abuse of this power that is to be condemned, not its use; for we all employ it whether we know it or not. You can never put an end to hypnotic influence until man passes away, so why not (my dear pupil) possess the knowledge of the power within you?

Don't forget and try to hurry too much when testing your subject for the first few times; give him plenty of time to grasp the suggestions. Continually repeat your suggestions. By watching your subject closely you can usually tell what suggestions are taking effect and what tone of voice is affecting him.

The hypnotist must be firm without being noisy; this will also apply to all classes and conditions of

men. Noise and bluster are as a rule indicative of weakness.

You must not forget with those you continually hypnotize, that your own thoughts, your mental state, your hopes or fears, your confidence, your dread, your sweetness or your hatred will be reproduced to a greater or less extent. Unconscious acceptance of those conditions will always take wlace. "Like Master, like man" becomes a fact with the hypnotist and his subject.

MY FINAL SUGGESTION.

As you study and experiment with the knowledge I have tried to impart to you, it will make you realize the fact that suggestion sways and rules the world. It is as old as God. It is without beginning or end. It is stronger than environment, for environment is both its child and its servant. It is far mightier than heredity for the traits of heredity are simply its products. It rules and controls by the cradle of childhood, and always dictates terms to manhood and womanhood near and afar off. Its potency is never lost. It is life-giving: it is death sending.


F



I WILL! PRACTICAL INSTRUCTION IN HYPNOTISM AND SUGGESTION BY HERBERT L. FLINT. YOU MUST!

VOCABULARY OF SCIENTIFIC TERMS USED IN THIS VOLUME AND OTHER WORKS ON THE SUBJECT OF HYPNOTISM.

Abalienation--Physical or mental decay.

Abiosis--Death.

Ablepsia--Blindness-want of sight.

Abnormal--Contrary to the natural law or customary order.

Acardiohemia--A lack of blood in the heart.

Acatamathesia--(1) A morbid blunting of the perceptions. (2) Inability to comprehend speech.

Acataphasia--Inability to utter a complete sentence.

Accentuation--Increased distinctness.

Acesia--Recovery; cure.

Acritochromacy--Color blindness.

Acroanesthesia--Anesthesia of the extremities.

Acromania--Incurable insanity.

Acrophobia--A morbid dread of heights.

Acrotism--An absence or weakness of the pulse.

Adynamia--A deficiency or loss of vital power.

After-images--Continued retinal sensations after withdrawal of the object.

After-sensation--A sensation lasting longer than the stimulus.

Agnea--A loss of perceptive power, from disease.

Agoraphobia--A morbid dread of crossing open spaces.

Agraphia--A nervous loss of power of expressing ideas in writing.

Algesia--Extreme sensitiveness to pain.

Alienism--The science of mental disorders.

Allopathy--Old style medicine, based on the use of remedies producing symptoms opposed to those of

the disease.

Alusia--Hallucination; Mental misconception.

Ambiopia--Vision with both eyes.

Amnesia--Loss of memory, such as occurs generally on awaking from hypnotic sleep, when the subject remembers nothing said or done by him or to him during hypnosis.

Anaemia--Poverty or deficiency of blood, causing general weakness of the system.

Anaesthesia or Anasthesia--Diminution or loss of the physical sense of feeling.

Analgesia--Insensibility to physical pain.

Anamnestic--Recalling to mind; remembering.

Anarthria--An inability to articulate distinctly; stammering.

Anatomy--(1) The structure of an organized body. (2) The science or art of dissection.

Andrananatomy--Human dissection.

Andrology--The science of man.

Anthropology--" " "

Aperient--A gentle, purgative medicine.

Aphonia--Loss of voice.

Apoplexy--Loss of consciousness due to rupture of a blood vessel in the brain; or some other cerebral shock.

Apperception--The conscious reception of a sensory impression.

Aprosexia--An inability to fix the attention.

Apsychia--A loss of consciousness.

Arhythmia--An irregularity of the heart's action.

Asemasia--Inability to express by words or signs.

Asemia--An inability to comprehend by words or signs.

Ataxia, Locomotor--Inability to command over one's movements; more particularly over the movement

of the legs, due to brain or spinal disorder.

Auto-Hypnosis--Hypnotic state induced spontaneously, especially in people who have been frequently hypnotized by others.

Automatism--The state of the hypnotic subject who obeys suggestion.

Automatism--A condition in which actions are performed without consciousness or intention.

Auto-Suggestion--Suggestion self-induced without external influence.

Avascularize--To render bloodless.

Balbuties--Stammering; imperfect pronunciation.

Balneology--The science of baths and bathing.

Balneotherapy--The treatment of disease by baths; water cure.

Baryecoia--Dullness of hearing; deafness.

Barylalia--Thickness of speech.

Basophobia--Inability to walk or stand erect.

Bathophobia--A morbid fear of great heights.

Biodynamics--The science of the vital forces.

Biology--The science of life and living things.

Bionomy--The science of the laws of life.

Biostatics--The physics and mechanics of living bodies.

Biotic--Pertaining to life; vital.

Biotics--The science of vital functions and manifestations.

Bisferious--Having two beats.

Blinking--An involuntary winking.

Braidism--First name given to hypnotism; from Dr. James Braid.

Cacesthesia--A morbid sensation.

Cacophonia--An altered state of the voice.



Cacothymia--A disordered state of the mind.

Cadaver--The dead body; a corpse.

Cadaverous--Resembling a dead body.

Caldarium--A hot bath.

Calisthenics--A system of light gymnastics.

Callosity--A hardened spot on the skin.

Cardioinhibitory--Controlling the heart's action.

Cardiology--The science of the heart.

Carnivorous--Flesh-eating.

Carotic--Producing sleep or stupor.

Carotid--The principal artery of the neck.

Carus--The last degree of comc; aomplete insensibility.

Cardiograph--An instrument devised to note automatically by curve on a sheet of paper, the movements of the heart.

Catalepsy--A neurosis associated with loss of will and muscular rigidity, without alteration of the circulation--a stage which can be induced in hypnotic subjects.

Cataphasia--A disturbance of speech in which there is a constant repetition of the same word or words.

Cathode--The negative pole of an electric current.

Cenesthesia--Hysteric loss of consciousness of identity.

Cephalology--The science of cranial measurements.

Cerebral--Relating to the brain.

Cerebrology--The science of the brain.

Cheirospasm--Writers' cramp.

Chemistry--The science of the molecular and atomic structure of bodies.

Chorea--The St. Vitus dance, a peculiar nervous trouble.

Chromophose--A subjective sensation of color.

Chronic--Long continued; the reverse of acute.

Cicatrix--The scar or mark of a wound.

Circumpolarization--The rotation of a ray of polarized light, as shown in hypnotizing by the Luy's mirror.

Clairvoyance--A supposed mesmeric state of mind or body (or both) that allows the subject to see through opaque objects, through space, through time past and present.

Clinic--Bedside instruction.

Coma--An abnormally deep sleep; stupor.

Cornea--The transparent interior part of the eyeball.

Consciousness--The state of being aware of the nature of one's physical, mental and moral doings.

Consciousness, Double--A condition in which the subject seems to be divided into two beings, one under the suggestive influence of the operator, the other in full possession of personal will.

Contraction, or Contracture--A permanent or temporary shortening of a muscle.

Credivity--Excessive credulity developed in the subject through hypnosis.

Cutaneous--Pertaining to, or affecting the skin.

Cuticle--The epidermis or scorf skin.

Darwinism--The theory of descent by evolution.

Dehypnotization--The process of awakening the subject from any of the hypnotic states.

Delirium--Mental abberration due to disease.

Delusion--A false judgment of objective things.

Deontology--The science of duty; ethics.

Dermenchysis--Hypodermic injection.

Diagnose, To--To determine the symptoms of any physical or mental state.

Diencephalon--The brain or middle brain.

Dipsomania--An uncontrollable desire for spirituous liquors.

Dynamia--Vital strength or energy.

Dynamics--The science of moving force.

Dysbulia--The impairment of will power.

Dysecoia--Subnormal acuteness of hearing.

Dyslogia--An inability to reason.

Dysmimic--An inability to imitate.

Dysphemia--Stammering.

Echokinesia--Spasmodic imitation of gestures.

Echolalia--The automatic repetition by a subject of words uttered within his hearing.

Eclectic--Choosing; selecting; a certain class of physicians.

Ecstasy--A trance-like, exalted state.

Electrostatics--The science of static electricity.

Energy--The power or force of the organism.

Epidermis--The outer layer of the skin.

Epilepsy--A nervous disease with loss of consciousness and tonic and clonic convulsions.

Erotocism--A morbid exaggeration of love.

Erotomania--Insanity from sexual passion.

Erotopathy--Perverted sexual instinct.

Ethnology--The science of the races of man.

Exteriorization--A mental process by which a mere idea is transformed into a hallucination of the object thought of.

Faradization--The stimulation of a nerve by induced electrical current.

Fascination--An intermediate hypnotic state, between the cataleptic and the somnambulistic stage, partaking of the characteristics of both.

Flint Disease--Chalicosis.



Force--That which produces or arrests motion.

Galvanism--A form of electricity induced by chemic reaction.

Graphospasm--Writers' cramp.

Gymnastics--Systematic bodily exercise.

Hemorrhage--A flow of blood from blood-vessels.

Hallucination--A belief in an unreality; the illusory perception of some external thing or happening that does not exist or take place at the time.

Hasheesh--An intoxicating preparation from Indian hemp, which, either smoked or drunk in an infusion gives curious dreams or hallucinations.

Hemi-Anaesthesia--Anaesthesia (which see) extending only over one side of the body.

Hemi-Hypnosis--Hypnosis (which see) extending only over one side of the body.

Hemiplegia-Paralysis affecting only one side of the body.

Hibernation--The faculty or habit of certain animals to pass the cold season in a state of torpidity and absolute immobility, akin to lethargy.

Homoepathy--A medical system in which the remedies used in very minute doses--are said to produce effects similar to the symptoms of the diseases under treatment. Opposed to Allopathy.

Hyperamia--Excess of blood.

Hyperaesthesia--A morbidly excessive sensibility; opposed to Anaesthesia.

Hyperexcitability--An abnormal degree of excitability, or excitability produced by the slightest cause.

Hypermnesia--Extremely precise memory.

Hypnosis--The peculiar mental and physical state produced by hypnotism; both words, however, are used one for the other.

Hypnogenic Zones--The points on the body which, being

pressed, are known to help induce hypnosis.

Hypnoscope--An instrument to test the degree of hypnotizability.

Hypnotism--The ensemble of the methods by which hypnosis is obtained; also used in the meaning of hypnosis; also this particular branch of the study of psycho physiology.

Hypnotization--The act of inducing hypnosis.

Hypnotizability--The susceptibility of certain persons to hypnotic influence.

Hypnotist, Hypnotizer--The operator in the induction of hypnosis.

Hysteria--A functional neurosis with abnormal sensations, emotions or paroxysms.

Hystero-Epilepsy--A form of epilepsy that includes many features of hysteria.

Hysterocatalepsy--Hysteria associated with catalepsy.

Iamatology--The science of remedies.

Iateria--Therapeutics.

Iatraliptics--Treatment by friction and ointment.

Iatrochemistry--Therapeutic chemistry.

Iatrotechnics--The art of healing.

Ideation--The process of forming ideas.

Ideophrenia--Insanity with marked perversion of ideas.

Idiocy--A condition of extreme mental deficiency.

Idiosyncrasy--Individual peculiarity.

Idiot--A person with defective mental development.

Illusion--A false perception of an external object.

Image--A picture of an object to the eye and mind.

Imagination--The picture making power of the mind.

Imbecile--Feeble in mind.

Immedicable--Incurable.

Index--The first finger.



Inhibition--A restraint or interference in the exercise of the free will of the subject, due to suggestion, forbidding him to do certain things.

Innervation--A discharge of nervous force; the function of the nervous system.

Insane--Diseased in mind. Crazy.

Insensible--Without the sense of feeling.

Insomnia-Inability to sleep.

Insusceptibility-Immunity; a want of susceptibility.

Intellect--The mind or the reasoning power.

Intensity--A high degree of power or activity.

Invalid--One who is not well.

Involuntary--Independent of the will.

Jugulation--The swift arrest of disease by therapeutics.

Jumping Disease--Neurosis marked by jumping movements.

Jurisprudence, Medical--The interrelations of legal and medical science.

Kathode--The negative pole of a galvanic battery.

Kinematics--The science of moving bodies.

Kinesipathy--The gymnastic treatment of disease.

Kleptomania--A morbid desire to steal.

Kneippism--Treatment of disease by walking barefooted in the morning dew.

Labiomancy--The faculty of comprehending speech by observation of the lips.

Laboratory--A place for experimental work.

Lagophthalmus--An inability to close the eyes.

Lethargy--A condition of drowsiness.

Life--The power by which an organism exists and exercises its functions. The period between birth and death.



Lymphatism--The lymphatic temperament.

Magnet, Natural--The lodestone.

Magnet, Electro--An artificial magnet, owing its attractive power to an electric current passing through it.

Magnetic Force--The power of attraction of the natural magnet or electro-magnet. The same word is used by mesmerizers to indicate the power they claim to dispose of.

Magnetic Passes--Certain movements of the hands of the mesmerizer, the purpose of which is either to mesmerize or to demesmerize a subject.

Magnetizer--The same as mesmerizer or mesmerist.

Magnetism, Animal--The peculiar force or fluid said by the mesmerizers to emanate from the operator and penetrate the subject.

Mental Agency--The power of mind over body; claimed by the School of Nancy to be the basis of all hypnotic manifestations.

Mesmerizer, or Mesmerist--An operator in magnetizing or mesmerizing.

Mesmerism--Same as magnetism (which see.)

Metalloscopy--The art of determining the influence of metallic surfaces upon the human system.

Metallo-Therapeutics--The external use of metals in the treatment of diseases; is closely related to hypnotism.

Morphinism; Morphinomania--The use of sulphate of morphia, or in other forms, degenerating into an inveterate habit.

Myolitis--Inflammation of the spinal cord.

Neuralgia--A local, sharp, nervous pain.

Neurasthenia--Nervous debility.

Nosography--A description of disease.

Obstetrics--The science and practice of midwifery.

"Od"--("All penetrating," in Sanskrit.) The mysterious

"fluid" believed by certain mesmerists to be the same as animal magnetism; also called "vital fluid."

Paralysis--A local impairment of the normal power of the nervous system; sometimes general.

Paraplogia--Paralysis of the lower limbs.

Passes, Magnetic or Mesmeric--(See Magnetic Passes.)

Pathology--The science of diseases; also the ensemble of the symptoms of a disease.

Physical Agents--Means to induce hypnosis which are not of a mental or suggestive character.

Physiology--The science of the functions of living things.

Polarity--The fact of having two poles, a positive and a negative one.

Polarization--The acquisition of polarity (which see.)

Psychic--Pertaining to the human mind.

Psychology--The philosophy of the human mind.

Psycho-Physiology--The science of the functions of the human mind in their connection with the functions of the body, and vice-versa.

"Rapport"--A French word used in connection with the word en (in) and referring to the state wherein a subject can be hypnotized only by one particular operator, or, once in the hypnotic sleep, is suggestible only through one person.

Rigidity--Peculiar stiffness noticed in the cataleptic stage of hypnosis.

Sense-Delusions--Same as hallucinations (which see.)

Sense Stimulus, or Stimulation--An appeal to one of the five senses, often with the object of wearying it and thus inducing hypnosis.

Sensibility, Elective--The peculiar condition of a subject in the hypnotic sleep, who only obeys the suggestion of one particular person, generally the hypnotizer. (See Rapport.)

Simulation--In hypnotic matters, the voluntary or

involuntary attempt on the part of the subject to present certain phenomena, which, in reality, are not induced by hypnosis or suggestion.

Sleep, Natural--Opposed to hypnotic sleep.

Sleep, Hypnotic--The same as hypnosis (which see.)

Somnambulism, Indifferent--Condition of a subject who does not need to enter the hypnotic sleep, or to obey suggestions; that the operator be one particular individual and no other.

Somnambulism, Natural--A state of spontaneous somnambulism. Opposed to hypnotic, or induced somnambulism (which see.)

Somnambulism, Induced--The lightest stage in Luys' diagram of the hypnotic sleep.

Sphygmograph--An instrument to indicate by lines automatically traced on a strip of paper, the changes in the regularity of the pulse beats.

Stages, Hypnotic--They are four in number, according to Charcot and Luys. Beginning with the deepest, they are named respectively: Hypo-Lethargic, Lethargic, Cataleptic and Somnambulistic.

Suggestion--In the study of hypnotic phenomena, the word is said to apply to the temporary control obtained over the subject's will.

Suggestion, Inter-Hypnotic--This is suggestion operating during hypnosis.

Suggestion, Post-Hypnotic--This is suggestion operating after hypnosis is over and the subject is awake.

Telepathy--Another word for "mind reading." The communication of one mind with another without the usual means of gesture, speech or writing.

Therapeutic--Having a curative value.

Therapeutics--The art of treating disease.

Transference--In the study of hypnotic phenomena, this word refers to the transfer of certain pyhsical symptoms from one side of the body to the other, or even from the subject to another

person.

Transfix--To pierce through and through.

Transfusion--A transfer of blood into the veins. The transfer of liquid from one vessel to another, especially the introduction of blood from another body into a vessel of the body.

Transic--Relating to a trance.

Transmission--The transfer of a disease.

Transplantation--The operation of grafting.

Transposition--An interchange of position.

Trauma--A wound; an injury.

Traumatology--The science of wounds.

Treatment--The methods employed in effecting a cure.

Tremble--To quiver; to be affected with quick, vibratory movements.

Tremulous--Trembling.

Triakaidekaphobia--Insane dread of the number thirteen.

Trial--The act of testing. T.-Number of lenses for testing the refraction of the eye. T.-frame, a spectacle frame for holding trial-lenses. T.-lenses, lenses used in testing vision.

Trismus--A spasm of the muscles of mastication; lockjaw.

Trisplanchnic--The descriptive name of the sympathetic nerve.

Tristimania--Melancholia.

Thophology--The science of nutrition.

Typhlology--The science of blindness.

Umbilicus--The navel; the round, depressed cicatrix in median line of abdomen.

Unconsciousness--The state of being without sensibility.

Undulation--A wave; a fluctuation.

University--A collection of colleges under one academic government.

Uvula--The conic membranous appendix hanging from the free edge of the palate.

Vacuum--A space exhausted of air.

Valetudinarian--An invalid.

Vapors--Lowness of spirits; hysteria.

Variation--Deviation from a given type.

Vegetarian--One whose diet is mainly vegetable.

Vegetative--Having the power of growth.

Vein--A vessel returning the blood to the heart.

Vertebra--A bony segment of the spinal column.

Vertebrarium--The spinal column.

Vertex--The crown or top of the head.

Vertigo--Giddiness; dizziness.

Vesania--Unsoundness of mind.

Veterinary--Pertaining to domestic animals.

Virile--Pertaining to manhood; manly, strong.

Virility--The condition of mature manhood.

Visual--Pertaining to vision.

Vita--Life.

Vital--Pertaining to life. V.-Capacity. See capacity. V.-Signs, respiration, pulse and temperature.

Vitality--1. The vital principle of life. 2. Strength.

Vitodynamic--Relating to vital force.

Vivisection--Scientific dissection of or experieentation upon living animals.

Vocal--Pertaining to the voice.

Voice--A sound produced by the vibration of the vocal bands.

Volition--The will to act.

Voltaic--Pertaining to galvanic electricity.



Voluntary--Under the control of the will.

Voluntomotory--Relating to voluntary motion.

Wane--To decrease; to decline; to fade.

Ward--A room in a hospital.

Weaken--To reduce the strength.

Whirl--To revolve rapidly. W.-Bone, (1) the head of the femur; (2) the patella.

Whisper--An utterance of words by the breath.

Zoology--The science of animals.

Zoophobia--Morbid fear of an animal.



4114 834

n121 034

THE LIBRARY OF CONGRESS

Deacidified using the Bookkeeper proces
Neutralizing agent: Magnesium Oxide
Treatment Date: Nov. 2004

PreservationTechnologie
A WORLD LEADER IN PAPER PRESERVATIO
111 Thomson Park Drive
Cranberry Township, PA 16066
(724) 779-2111

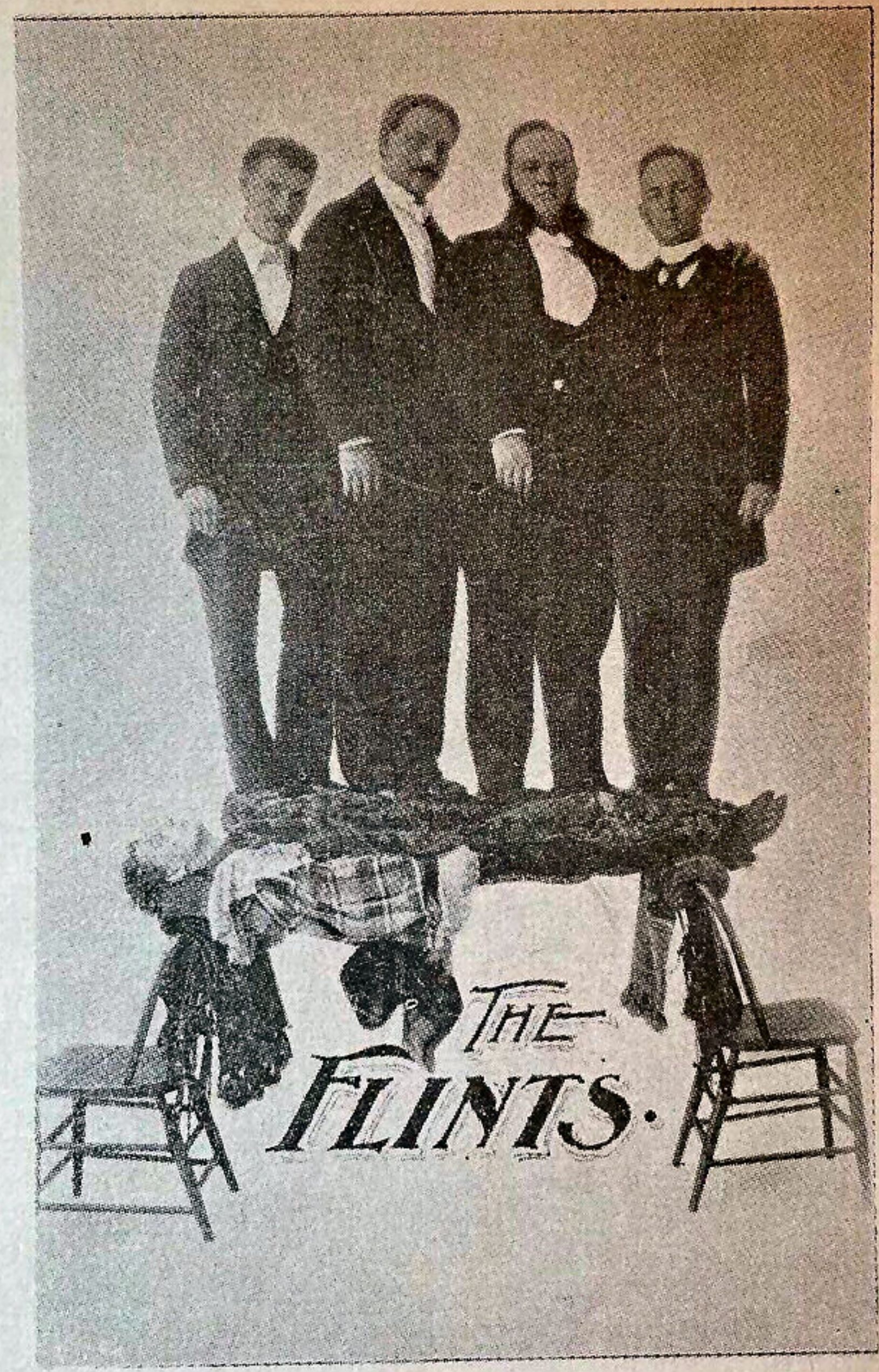
FEB 83
N. MANCHESTER,
INDIANA 46962

LIBRARY OF CONGRESS
0 013 521 830 3

Dr. Herbert L. Flint's

Hypnotic Routine

RELEASED BY MERLIN ENTERPRISES



HEAVY CATALEPSY AS GIVEN
WITH MARINA FLINT.

Dr. Herbert L. Flint's Hypnotic Routine

A LIMITED EDITION PUBLISHED FOR THE
EXCLUSIVE USE OF PROFESSIONAL
ENTERTAINERS BY MERLIN ENTERPRISES

DR. HERBERT L. FLINT

Dr. Herbert L. Flint was one of the most famous of all stage hypnotists to perform in the U. S. A. Dr. Flint's book, "Leaves From The Note Book Of A Hypnotist", was published in 1897, but has been out of print for many years. It is now a collectors item, and a prized possession of the few hypnotists who are fortunate enough to own a copy.

Dr. Flint was a famous hypnotist before the Vaudeville era; he performed in opera houses throughout the country. Every now and then, one will meet a person who has witnessed one of Dr. Flint's performances more than 60 years ago. The fact that the memories of his act are still clear and vivid in the mind of such witnesses, is adequate testimony to the indelible impression his outstanding performance made. What follows now is a description of Dr. Flint's hypnotic routine, as given by an eye-witness.

Practical Instruction in Hypnotism and Suggestion



FLINT, HERBERT L. (HERBERT LONGLEY), B. 1862

INTRODUCTION (HTTPS://SCALAR.USC.EDU/WORKS/A-VISUAL-HISTORY-OF-VAUDEVILLE-SELECTIONS-FROM-THE-OHIO-STATE-UNIVERSITYS-FRED-D-PFENING-III-COLL/INDEX1) (1/7)

1896: The Flints

Herbert L. Flint was a turn-of-the-century hypnotist and charlatan who, like many vaudeville actors, worked his entire family into the act. In this difficult to find poster from 1896, he is pictured with his daughter, Marina Flint, and Ada St. Claire, a vocalist who allowed herself to be hypnotized while singing. Herbert's first wife (known only as "Mrs. Flynn") was also a key part of the routine, always billed as wearing the newest fashions or the most gorgeous costumes, which was a huge draw for many of the Flint's female audience members. The show featured acts of hypnosis and supposed mind-control, though peers of Herbert Flint have noted that he often resorted to using "horses", people who were planted in the audience for the specific purpose of playing along with the show. The shows themselves often featured Herbert's wife or daughter hypnotized so that they were as stiff as a board. Herbert would then invite audience members onstage to break cement blocks placed on the woman's body with a sledgehammer, or invite people to stand atop the long-suffering Mrs. Flint. Unfortunately, Herbert also had abusive tendencies off the stage as well, and both his daughter and his second wife eventually left the act to escape his mistreatment.



One of the harder to find posters advertising the Flints, a family of vaudeville hypnotists that worked from circa 1890 to 1915. This particular poster is from 1896, and is displayed with permission from The Ohio State University Libraries.
Source: [Box 12, Folder 13], Fred D. Pfening III Collection of Popular Entertainment Ephemera, SPEC.TRI.FP2, Jerome Lawrence and Robert E. Lee Theatre Research Institute, The Ohio State University

Herbert L. Flint's career stretched from around 1890 until 1915, though he eventually went solo with his act and started up a mail-order business to supplement his income from the stage. Many vaudeville acts that revolved around hypnotism, fortune-telling, and mysticism often started selling books or pamphlets by mail, offering everything from advice on how to master psychic powers to the interpretation of dreams. Hebert sold instruction booklets on mastering hypnotism, which made claims that the reader would be able to lose weight, rid themselves of bad habits, read the minds of those around them, and even control the actions of

others! He briefly toured in 1915 before retiring to Cleveland, Ohio. Herbert continued to sell his books through the mail, though he never achieved long term wealth or success with his act, and ended up penniless by the time of his death.

Further Reading:

Cahn, Julius. *Julius Cahn's Official Theatrical Guide, Volume 14*. New York: Julius Cahn (Empire Theatre Building), 1909.

"Crawford: Theatre." *The St. Joseph Herald* (St. Joseph, MO), February 28, 1897. Accessed March 31, 2017. https://www.newspapers.com/image/230007856/.

Flint, Herbert L. *Practical Instruction in Hypnotism and Suggestion*. Chicago: Flint & Flint, 1903. Accessed March 31, 2017. https://archive.org/details/practicalinstruc00flin.

Flint, Herbert L. *Flint's Lessons in Hypnotism: A Comprehensive Work on Scientific Suggestion as Applied in Hypnotism, Mesmerism, Personal Magnetism, Magnetic Healing, Psycho-therapeutics, Suggestive Therapeutics and Similar Manifestations of Mental Development and Contro : with a Special Chapter on Suggestion in Salesmanship*. Cleveland, OH: Flint's College of Hypnotism, 1912.

National Printing and Engraving Company. "Mr. & Mrs. Herbert L. Flint." Photograph. 1895. Library of Congress. Accessed March 21, 2017. https://www.loc.gov/item/2014636886/.

National Printing and Engraving Company. "Mr. & Mrs. Herbert L. Flint Annual Tour." Photograph. 1895. Library of Congress. Accessed March 21, 2017. https://www.loc.gov/item/2014636887/.

National Printing and Engraving Company. "Mrs. Herbert L. Flint the Little Hypnotic Sunbeam." Photograph. 1899. Library of Congress. Accessed March 21,

2017.
https://www.loc.gov/item/2014635601/.

National Printing and Engraving Company. “The One Flint, the Only Flint, the Original Flint To-night.” Photograph. 1915. Library of Congress. Accessed March 21, 2017.
https://www.loc.gov/item/2014636888/.

Newton, Andrew. “The Art of Stage Hypnosis.” *Andrew Newton Hypnosis*. Accessed March 31, 2017.
http://www.newtonhypnosis.com/vintage-stage-hypnotism/.

Price, David. *Magic: A Pictoral History of Conjurers in the Theater*. New York: Cornwall Books, 1985.

The World Almanac & Book of Facts. New York: Press Publishing Company, 1914.

Additional metadata

Continue to “1896: The Tivoli Programme” (https://scalar.usc.edu/works/a-visual-history-of-vaudeville-selections-from-the-ohio-state-universitys-fred-d-pfening-iii-coll/1896-the-tivoli-programme?path=index1)

Version 1 (https://scalar.usc.edu/works/a-visual-history-of-vaudeville-selections-from-the-ohio-state-universitys-fred-d-pfening-iii-coll/1896-the-flints.1) of this page, updated 4/22/2017 | All versions (https://scalar.usc.edu/works/a-visual-history-of-vaudeville-selections-from-the-ohio-state-universitys-fred-d-pfening-iii-coll/1896-the-flints.versions) | Metadata (https://scalar.usc.edu/works/a-visual-history-of-vaudeville-selections-from-the-ohio-state-universitys-fred-d-pfening-iii-coll/1896-the-flints.meta)

(http://scalar.usc.edu/scalar) Powered by Scalar (http://scalar.usc.edu/scalar) (2.6.6 (https://github.com/anvc/scalar)) | Terms of Service (http://scalar.usc.edu/terms-of-service/) | Privacy Policy (http://scalar.usc.edu/privacy-policy/) | Scalar Feedback (http://scalar.usc.edu/contact/)

ancestry



Charles Herbert Longley Flint
1861–1915

BIRTH JUL 1861 • Canada
DEATH 5 MARCH 1915 • New Castle, Lawrence, Pennsylvania

Facts

Age 0 — **Birth**
Jul 1861 • Canada

Age 17 — **Birth of sister Adora E Flint** (1879–1953)
30 May 1879 • Chicago, Cook, Illinois



Age 18 — **Marriage**
30 Jan 1880 • Chicago, Cook, Illinois

Elizabeth E. S. Owen
(1853–)

Age 25 — **Birth of daughter Marguerite H Flint** (1886–1969)
6 Jul 1886 • Illinois



Age 25 — **Brokering real estate and going concerns**
1886 • Chicago, Cook, Illinois, USA (3 media)
Continues in this line of work through Dec 1888.



Age 25 — **Incorporates the Jones Commission Co.**
Dec 1886 • Chicago, Cook, Illinois, USA
Capital stock $50K. Incorporators: CHLF, J. L. Murray, Paul Simshauser. May have been a firm to trade commodities on the CBOT.

Age 25 — **Marriage**
1886
Suspect Lillian and Harriett are the same woman.

Harriett Lillian Stearns
(1861–1937)



Age 27 — **Typewriter manufacturing**
Mar 1889 • Canada
Flint and the brother of the inventor (Bernard Granville) intend to manufacture the typewriters in Canada for the Canadian market.



Age 28 — **In Michigan, with his troupe**
May 1890 • Michigan, USA (2 media)
At least: a ventriloquist (Van), a magician (Prof. John H Van Sandt) an impersonator, and a singing act. Flint appears to be the impresario, not a performer, at this point.



Age 29 — **"Company of Bright Lights"**
Sep 1890 • Saint Paul, Ramsey, Minnesota, USA (2 media)
He is by now "the most wonderful mesmerist" and "pupil of the great Carpenter"



Age 29 — **Performing as a hypnotist**
Oct 1890 • Belvidere, Boone, Illinois, USA

Family

Parents

Francis Flint
1835–1891

Sarah Elizabeth Dancy
1840–1929

Spouse

Elizabeth E. S. Owen
1853–

Spouse and children

Harriett Lillian Stearns
1861–1937

Marguerite H Flint
1886–1969

Spouse

Grace Marian Belden
1870–

Spouse

Ella Nolan
1860–1921

Sources

Ancestry sources



1900 United States Federal Census



1900 United States Federal Census



1910 United States Federal Census

Ancestry Family Trees



California, County Birth, Marriage, and Death Records, 1849-1980

California, Select Marriages, 1850-1945



Age 29 — **Performing with the DeGray Brothers and Helen Van**
Feb 1891 • Indianapolis, Marion, Indiana, USA
DeGray Brothers are "hypnotists," Flint is "mesmerist," and Helen Van is "mind reader."

Age 29 — **Death of father Francis Flint** (1835–1891)
6 Apr 1891 • Chicago, Cook, Illinois



Age 29 — **In St. Paul**
May 1891 • St Paul, Ramsey, Minnesota, USA (2 media)
Helen Van (here Vance) "supports a large stone on her chest while he breaks it with a sledge hammer." The "company of Bright Lights" is present. Remains entire month. Private lessons.



Age 30 — **Divorce**
April 1892 • Chicago, Cook, Illinois (2 media)
Helen Van is co-respondent

Elizabeth E. S. Owen
(1853–)

Age 30 — **In Grand Rapids**
May 1892 • Grand Rapids, Kent, Michigan, USA
Powers' Opera House.



Age 30 — **Marriage**
Jun 1892 • Chicago, Cook, Illinois, USA
Is Harriett Stearns Helen Van the mindreader?

Harriett Lillian Stearns
(1861–1937)

Age 31 — **In Sault St. Marie**
Sep 1892 • Sault Sainte Marie, Algoma, Ontario, Canada

Age 31 — **In Omaha**
Jan 1893 • Omaha, Douglas, Nebraska, USA
"a cold, clammy suspicion that about 100 per cent of the subjects on the platform and under the control of Professor Flint had been 'plugged'" Omaha World-Herald 1-24-1893 p. 3.

Age 31 — **In Kansas**
Apr 1893 • Wichita, Sedgwick, Kansas, USA
"The Topeka people went wild over him and his net receipts there were $1,000 per week." Wichita Daily Eagle 4-9-1893 p. 7.



Age 31 — **Back in Nebraska**
May 1893 • Omaha, Douglas, Nebraska, USA
Remains here several months

Age 32 — **In Topeka**
Jan 1894 • Topeka, Shawnee, Kansas, USA
At the Crawford. "Crowded house" Topeka State Journal 1-2-1894 p. 9.
While here he hangs out with Mary Lease, the suffragette.



Age 32 — **"The Flints" (plural)**
Mar 1894 • Council Bluffs, Pottawattamie, Iowa, USA
This may be father-daughter.



Age 32 — **In Rockford**
June 1894 • Rockford, Winnebago, Illinois, USA (2 media)
Picks up a mesmeric subject in Rockford. Claims to have made $14,000 in the 1894 season.

Cook County, Illinois, Marriages Index, 1871-1920

Cook County, Illinois, Marriages Index, 1871-1920

Cook County, Illinois, Marriages Index, 1871-1920

Illinois, Marriage Index, 1860-1920

Illinois, Marriage Index, 1860-1920



Michigan, Divorce Records, 1897-1952



U.S. City Directories, 1822-1995

Washington, Select Death Certificates, 1907-1960



Age 33 — **The case of Mabel Briggs**
Dec 1894 • Topeka, Shawnee, Kansas, USA (3 media)
Flint claims to have "de-hypnotized" a woman in Wisconsin under the control of one "Asigal Pickens." Flint is in Topeka when this story runs; almost certainly placed by Flint.



Age 33 — **Consults on murder case in Minneapolis**
Jan 1895 • Rockford, Winnebago, Illinois, USA (2 media)
The Blixt/Ging [?] murder case



Age 33 — **"Prof. Flint and daughter"**
Mar 1895 • Topeka, Shawnee, Kansas, USA (2 media)

Age 33 — **In Rockford**
Apr 1895 • Rockford, Winnebago, Illinois, USA
"Prof. Flint and his clever daughter" (ROckford Daily Register-Gazette 5-2-1895 p. 2)

Age 34 — **Racine city council tries to ban Flint**
Aug 1895 • Racine, Racine, Wisconsin, USA
To protect the weak-minded in the audience from being hypnotized. May be a Flint plant, since it appears in the Rockford paper. (8-16-1895 p. 4)

Age 34 — **In Michigan**
11 May 1896 • Adrian, Lenawee, Michigan, USA
Adrian Daily Telegram 5-11-1896 p. 3. Flint is an avid bicyclist. He and his daughter leave Adrian and go into Canada.



Age 35 — **"Successfully puts on a scene from *Trilby*"**
Oct 1896 • Rockford, Winnebago, Illinois, USA
with Ada St. Clair. Prof. J. L. Meacham, his manager for several years, leaves him at the end of October (Rockford Republic 10-27-1896_p1)



Age 35 — **Rumor that Flint has killed his daughter**
Oct 1896 • Chicago, Cook, Illinois, USA
Also identification of his current wife as "Ada St. Clair"

Age 35 — **In Topeka**
Feb 1897 • Topeka, Shawnee, Kansas, USA



Age 35 — **In Leavenworth**
Mar 1897 • Leavenworth County, Kansas, USA
Puts his hypnotized daughter in a store window for 24 hours.

Age 35 — **In West Virginia**
20 Apr 1897 • Wheeling, Ohio, West Virginia, USA
"The house was pakcled nightly." Wheeling Register 4-20-1897 p. 5.



Age 35 — **The hypnoscope**
Apr 1897 • Springfield, Sangamon, Illinois, USA
A magic lantern. There is a "minstrel show" in the act, and both his wife and daughter are performing.



Age 36 — **"Miss Ada St. Claire"**
Sep 1897 • Watertown, Jefferson, New York, USA
Ada St. Claire is Stearns' stage name.

Age 36 — **Publishes *Leaves from the Note-Book of a Hypnotist***
1897
"Including Revelations of a Mahatma"



Age 36 — **Announces he is going to Australia**
Jan 1898 • Rockford, Winnebago, Illinois, USA
And will return with a company of "Hindoo hypnotists."



Age 36 — **Meets Grace Marie Belden (Maynard)**
Jan 1898 • Rockford, Winnebago, Illinois, USA



Age 37 — **"Hypnotic dancers"**
Mar 1899 • Topeka, Shawnee, Kansas, USA



Age 37 — **"Grace Marion Flint"**
May 1899 • Rockford, Winnebago, Illinois, USA (2 media)
He has dropped Stearns for Grace Belden (Maynard)

Age 38 — **In Grand Forks**
Jul 1899 • Grand Forks County, North Dakota, USA
with Grace Marion Flint. Prices: 15c, 25c, 35c and 50c per seat.

Age 38 — **In Montana**
Aug 1899 • Anaconda, Deer Lodge, Montana, USA

Age 38 — **In Seattle**
Oct 1899 • Seattle, King, Washington

Age 39 — **Residence**
1900 • Denver, Arapahoe, Colorado
Marital Status: Married; Relation to Head: Head Wife in household: Lilian R. Flint

Age 39 — **Marriage**
24 Jun 1901 • Chicago, Illinois



Grace Marian Belden
(1870–)

Age 40 — **"Mrs. Herbert L. Flint, the Little Hypnotic Sunbeam"**
Jan 1902
Rebranding of Grace -- possibly because they are now legally married. Flint is now "Dr." and the program focuses on "the science of suggestion." "The Fun Makers"

Age 42 — **"Minus the whisker"**
Dec 1903 • Rockford, Winnebago, Illinois, USA
"Dr. Herbert L. Flint, minus the familiar whiskers, will be with us Dec 30 to remain four evenings..." Daily Register-Gazette 12-23-1903 p. 8

Age 43 — **"Hypnotic novelties"**
1904
Really need to do a detailed analysis of their ad copy.



Age 46 — **Buys summer home in Benton Harbor**
Apr 1908 (2 media)
Formerly their summer home was in Torrington, CT, which is where Grace's family is based.

Age 47 — **Last "The Flints" ads with Grace**
Mar 1909



Age 48 — **Collaborating with Alice Hite Hughes**
Feb 1910
She appears to be with Flint through December of 1910, at least. "Musical director of the attractions."

Age 48 — **Residence**
May 1910 • St Joseph, Berrien, Michigan
Marital Status: Married; Relation to Head of House: Head

Age 48 — **"The Herbert L. Flint Hypnotic Co."**
Jun 1910 • Aberdeen, Brown, South Dakota, USA
A new troupe. Aberdeen American 6-26-1910 p. 5.



Age 49 — **Grace files for divorce**
Aug 1910 • Michigan, USA (2 media)
Flint left Grace in Sep 1909. ALice Hite Hughes is named as co-respondent.

Age 49 — **Managed by G. H. Hennemann**
Aug 1910
(Keokuk IA) Daily Gate City and Constitution-Democrat 8-26-1910 p. 11



Age 49 — **Grace goes it alone**
Dec 1910 (3 media)
"The United Play company, the Peck-Gatts-Sacket combination, have added Mrs. Herbert L. Flint, the hypnotist, to their list of attractions, and are arranging a tour for her, opening in Racine on Wednesday." Managed by H. Everett Pitkin.

Age 49 — **Divorce**
9 Jan 1911 • Michigan

Grace Marian Belden
(1870–)



Age 49 — **Ads become sporadic**
Feb 1911 • Lexington, Fayette, Kentucky, USA
"eminent American mesmerist and author"



Age 50 — **Performing in Nevada**
Sep 1911 • Tonopah, Maricopa, Arizona, USA (2 media)
On his way to California. Tonopah Daily Bonanza 9-1-1911 p. 4.
In Carson City, Flint is "assisted by Annette Hayter, Only Lady Mesmerist"



Age 50 — **In Utah**
Oct 1911

Age 50 — **Marriage**
6 Nov 1911 • Los Angeles, Los Angeles, California

Ella Nolan
(1860–1921)



Age 50 — **The Flint-Tangley Co.**
May 1912 • Ohio (3 media)

Age 51 — **Last ad**
16 Sep 1912 • Wilkes-Barre, Luzerne, Pennsylvania, USA



Age 51 — **Begins advertising lessons**
Oct 1912 (3 media)
ROF-style "articles" on free book by "World's Greatest Hypnotist"

Age 51 — **Residence**
1912 • Seattle, Washington
Not resident. His ex-wife is in the Seattle directory, as his widow.

Age 52 — **Establishes "School"**
1913 • Cleveland, Cuyahoga, Ohio
Flint College of Hypnotism



Age 53 — **Incorporates Flint College Co.**
Sep 1914 • Cleveland, Cuyahoga, Ohio (3 media)
H. J. Brown, a seasoned direct mail operator, is the manager.
It operates from 1916 (after Flint's death) until 1927.



Age 53 — **Death**
5 March 1915 • New Castle, Lawrence, Pennsylvania
Heart attack or stroke, while in New Castle for performance.

Burial
Los Angeles, California
Shipped to the Los Angeles Crematory.

ancestry



Charles Herbert Longley Flint
1861–1915

When Charles Herbert Longley Flint was born in July 1861 in Canada, his father, Francis, was 26 and his mother, Sarah, was 21. He was married four times and had one daughter. He died on March 5, 1915, in New Castle, Pennsylvania, at the age of 53, and was buried in Los Angeles, California.

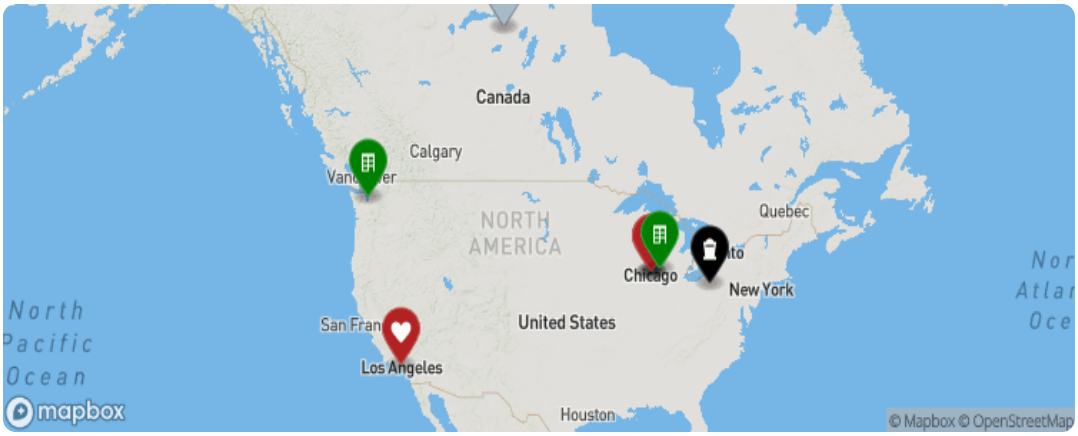
Marguerite H Flint

Charles Herbert Longley Flint

Elizabeth E. S. Owen

Francis Flint

Sarah Elizabeth Dancy



1861

Birth

Charles Herbert Longley Flint was born in July 1861 in Canada to Sarah Elizabeth Dancy, age 21, and Francis Flint, age 26.

Jul 1861 • Canada

1879

Birth of sister

His sister Adora E was born on May 30, 1879, in Chicago, Illinois, when Charles Herbert Longley was 17 years old.

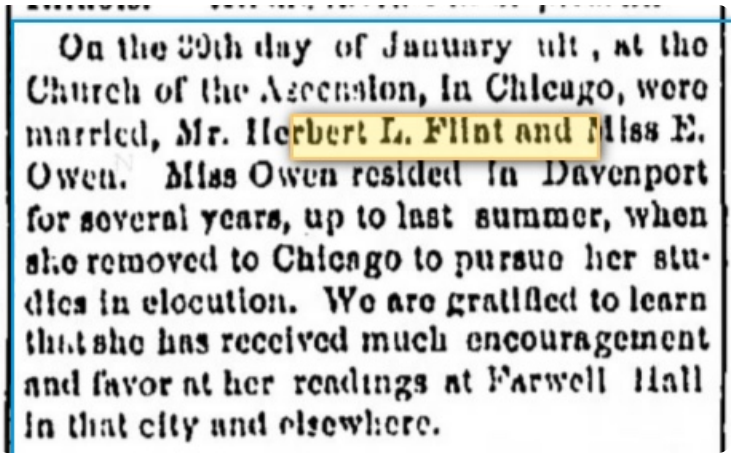
Adora E Flint
1879–1953

30 May 1879 • Chicago, Cook, Illinois

1880

Marriage

Charles Herbert Longley Flint married Elizabeth E. S. Owen in Chicago, Illinois, on January 30, 1880, when he was 18 years old.



On the 30th day of January ult., at the Church of the Ascension, in Chicago, were married, Mr. Herbert L. Flint and Miss E. Owen. Miss Owen resided in Davenport for several years, up to last summer, when she removed to Chicago to pursue her studies in elocution. We are gratified to learn that she has received much encouragement and favor at her readings at Farwell Hall in that city and elsewhere.

Elizabeth E. S. Owen
1853–

30 Jan 1880 • Chicago, Cook, Illinois

1886

Birth of daughter

His daughter Marguerite H was born on July 6, 1886, in Illinois.

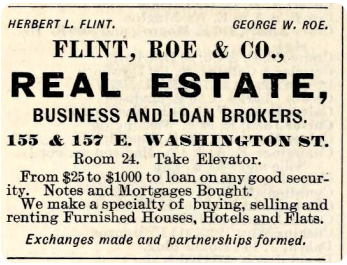
Marguerite H Flint
1886–1969

6 Jul 1886 • Illinois

1886

Brokering real estate and going concerns

Continues in this line of work through Dec 1888.



HERBERT L. FLINT. GEORGE W. ROE.

FLINT, ROE & CO.,

REAL ESTATE,

BUSINESS AND LOAN BROKERS.

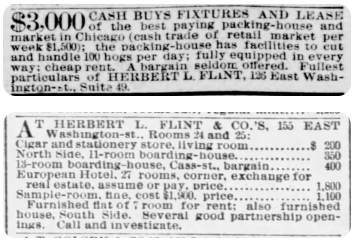
155 & 157 E. WASHINGTON ST.

Room 24. Take Elevator.

From $25 to $1000 to loan on any good security. Notes and Mortgages Bought.

We make a specialty of buying, selling and renting Furnished Houses, Hotels and Flats.

Exchanges made and partnerships formed.



$3,000 CASH BUYS FIXTURES AND LEASE of the best paying packing-house and market in Chicago (cash trade of retail market per week $1,500); the packing-house has facilities to cut and handle 100 hogs per day; fully equipped in every way; cheap rent. A bargain seldom offered. Fullest particulars of HERBERT L. FLINT, 155 East Washington-st., Suite 49.

AT HERBERT L. FLINT & CO.'S, 155 EAST Washington-st., Rooms 24 and 25:

Cigar and stationery store, living room	$ 200
North Side, 11-room boarding-house	350
13-room boarding-house, Cass-st., bargain	400
European Hotel, 27 rooms, corner, exchange for real estate, assume or pay, price	1,800
Sample-room, fine, cost $1,900, price	1,100

Furnished flat of 7 room for rent; also furnished house, South Side. Several good partnership openings. Call and investigate.

1886 • Chicago, Cook, Illinois, USA

1886

Marriage

Charles Herbert Longley Flint married Harriett Lillian Stearns in 1886 when he was 25 years old.

Suspect Lillian and Harriett are the same woman.

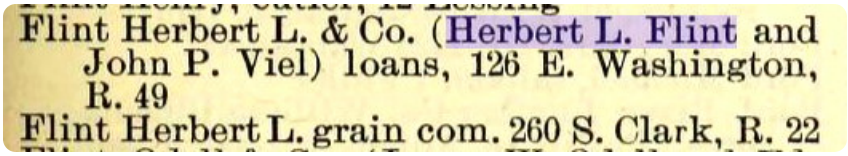
Harriett Lillian Stearns
1861–1937

1886

1886

Incorporates the Jones Commission Co.

Capital stock $50K. Incorporators: CHLF, J. L. Murray, Paul Simshauser. May have been a firm to trade commodities on the CBOT.

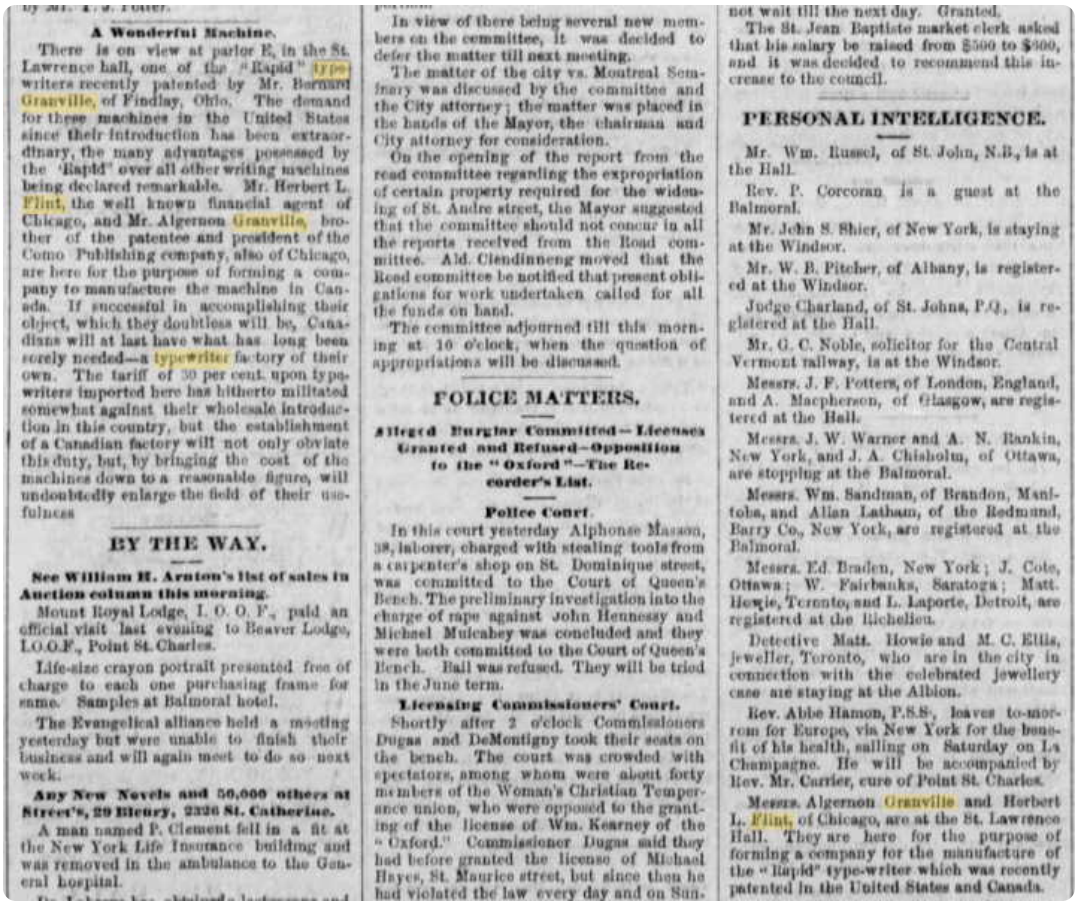

Flint Herbert L. & Co. (Herbert L. Flint and
John P. Viel) loans, 126 E. Washington,
R. 49
Flint Herbert L. grain com. 260 S. Clark, R. 22

Dec 1886 • Chicago, Cook, Illinois, USA

1889

Typewriter manufacturing

Flint and the brother of the inventor (Bernard Granville) intend to manufacture the typewriters in Canada for the Canadian market.



A Wonderful Machine.

There is on view at parlor E, in the St. Lawrence hall, one of the "Rapid" typewriters recently patented by Mr. Bernard Granville, of Findlay, Ohio. The demand for these machines in the United States since their introduction has been extraordinary, the many advantages possessed by the 'Rapid" over all other writing machines being declared remarkable. Mr. Herbert L. Flint, the well known financial agent of Chicago, and Mr. Algernon Granville, brother of the patentee and president of the Como Publishing company, also of Chicago, are here for the purpose of forming a company to manufacture the machine in Canada. If successful in accomplishing their object, which they doubtless will be, Canadians will at last have what has long been sorely needed—a typewriter factory of their own. The tariff of 30 per cent. upon typewriters imported here has hitherto militated somewhat against their wholesale introduction in this country, but the establishment of a Canadian factory will not only obviate this duty, but, by bringing the cost of the machines down to a reasonable figure, will undoubtedly enlarge the field of their usefulness

BY THE WAY.

See William H. Anton's list of sales in Auction column this morning.

Mount Royal Lodge, I. O. O. F., paid an official visit last evening to Beaver Lodge, I.O.O.F., Point St. Charles.

Life-size crayon portrait presented free of charge to each one purchasing frame for same. Samples at Balmoral hotel.

The Evangelical alliance held a meeting yesterday but were unable to finish their business and will again meet to do so next week.

Any New Novels and 50,000 others at Street's, 29 Bleury, 2326 St. Catherine.

A man named P. Clement fell in a fit at the New York Life Insurance building and was removed in the ambulance to the General hospital.

In view of there being several new members on the committee, it was decided to defer the matter till next meeting.

The matter of the city vs. Moutreal Seminary was discussed by the committee and the City attorney; the matter was placed in the hands of the Mayor, the chairman and City attorney for consideration.

On the opening of the report from the road committee regarding the expropriation of certain property required for the widening of St. Andre street, the Mayor suggested that the committee should not concur in all the reports received from the Road committee. Ald. Clendinneng moved that the Road committee be notified that present obligations for work undertaken called for all the funds on hand.

The committee adjourned till this morning at 10 o'clock, when the question of appropriations will be discussed.

POLICE MATTERS.

Alleged Burglar Committed—Licenses Granted and Refused—Opposition to the "Oxford"—The Recorder's List.

Police Court.

In this court yesterday Alphonse Masson, 38, laborer, charged with stealing tools from a carpenter's shop on St. Dominique street, was committed to the Court of Queen's Bench. The preliminary investigation into the charge of rape against John Hennessy and Michael Mulcahey was concluded and they were both committed to the Court of Queen's Bench. Bail was refused. They will be tried in the June term.

Licensing Commissioners' Court.

Shortly after 2 o'clock Commissioners Dugas and DeMontigny took their seats on the bench. The court was crowded with spectators, among whom were about forty members of the Woman's Christian Temperance union, who were opposed to the granting of the license of Wm. Kearney of the "Oxford." Commissioner Dugas said they had before granted the license of Michael Hayes, St. Maurice street, but since then he had violated the law every day and on Sun- not wait till the next day. Granted.

The St. Jean Baptiste market clerk asked that his salary be raised from $500 to $600, and it was decided to recommend this increase to the council.

PERSONAL INTELLIGENCE.

Mr. Wm. Russel, of St. John, N.B., is at the Hall.

Rev. P. Corcoran is a guest at the Balmoral.

Mr. John S. Shier, of New York, is staying at the Windsor.

Mr. W. B. Pitcher, of Albany, is registered at the Windsor.

Judge Charland, of St. Johns, P.Q., is registered at the Hall.

Mr. G. C. Noble, solicitor for the Central Vermont railway, is at the Windsor.

Messrs. J. F. Potters, of London, England, and A. Macpherson, of Glasgow, are registered at the Hall.

Messrs. J. W. Warner and A. N. Rankin, New York, and J. A. Chisholm, of Ottawa, are stopping at the Balmoral.

Messrs. Wm. Sandman, of Brandon, Manitoba, and Allan Latham, of the Redmund, Barry Co., New York, are registered at the Balmoral.

Messrs. Ed. Braden, New York; J. Cote, Ottawa; W. Fairbanks, Saratoga; Matt. Howie, Toronto, and L. Laporte, Detroit, are registered at the Richelieu.

Detective Matt. Howie and M. C. Ellis, jeweller, Toronto, who are in the city in connection with the celebrated jewellery case are staying at the Albion.

Rev. Abbe Hamon, P.S.S., leaves to-morrow for Europe, via New York for the benefit of his health, sailing on Saturday on La Champagne. He will be accompanied by Rev. Mr. Carrier, cure of Point St. Charles.

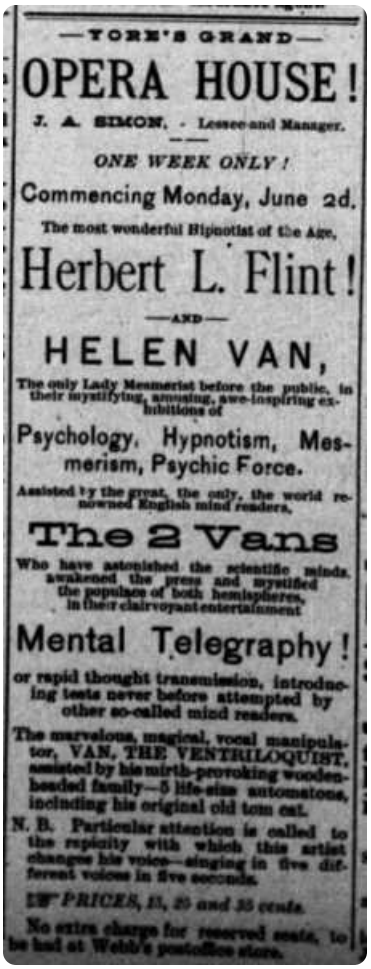
Messrs. Algernon Granville and Herbert L. Flint, of Chicago, are at the St. Lawrence Hall. They are here for the purpose of forming a company for the manufacture of the "Rapid" type-writer which was recently patented in the United States and Canada.

Mar 1889 • Canada

1890

In Michigan, with his troupe

At least: a ventriloquist (Van), a magician (Prof. John H Van Sandt) an impersonator, and a singing act. Flint appears to be the impresario, not a performer, at this point.



—TORE'S GRAND—

OPERA HOUSE!

J. A. SIMON, - Lessee and Manager.

ONE WEEK ONLY!

Commencing Monday, June 2d.

The most wonderful Hipnotist of the Age,

Herbert L. Flint!

—AND—

HELEN VAN,

The only Lady Mesmerist before the public, in their mystifying, amusing, awe-inspiring exhibitions of

Psychology, Hypnotism, Mesmerism, Psychic Force.

Assisted by the great, the only, the world renowned English mind readers,

The 2 Vans

Who have astonished the scientific minds, awakened the press and mystified the populace of both hemispheres, in their clairvoyant entertainment

Mental Telegraphy!

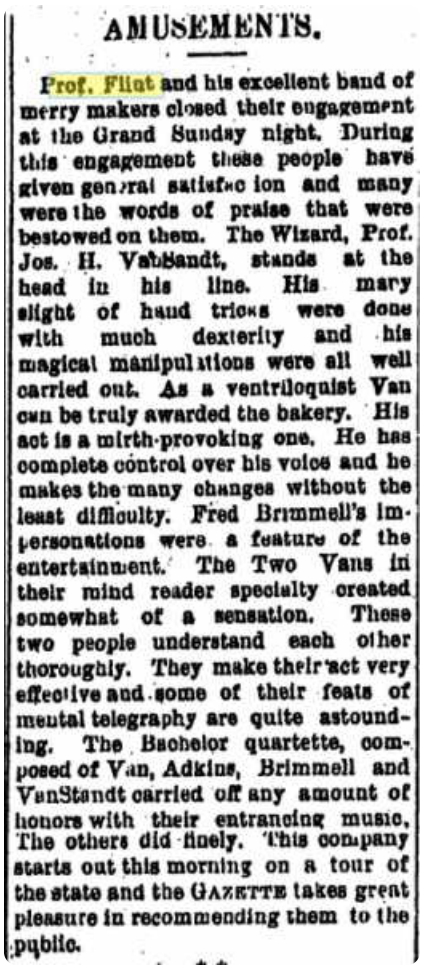
or rapid thought transmission, introducing tests never before attempted by other so-called mind readers.

The marvelous, magical, vocal manipulator, VAN, THE VENTRILOQUIST, assisted by his mirth-provoking wooden-headed family—5 life-size automatons, including his original old tom cat.

N. B. Particular attention is called to the rapidity with which this artist changes his voice—singing in five different voices in five seconds.

☞ *PRICES, 15, 25 and 35 cents.*

No extra charge for reserved seats, to be had at Webb's postoffice store.



AMUSEMENTS.

Prof. Flint and his excellent band of merry makers closed their engagement at the Grand Sunday night. During this engagement these people have given general satisfaction and many were the words of praise that were bestowed on them. The Wizard, Prof. Jos. H. VanSandt, stands at the head in his line. His many slight of hand tricks were done with much dexterity and his magical manipulations were all well carried out. As a ventriloquist Van can be truly awarded the bakery. His act is a mirth-provoking one. He has complete control over his voice and he makes the many changes without the least difficulty. Fred Brimmell's impersonations were a feature of the entertainment. The Two Vans in their mind reader specialty created somewhat of a sensation. These two people understand each other thoroughly. They make their act very effective and some of their feats of mental telegraphy are quite astounding. The Bachelor quartette, composed of Van, Adkins, Brimmell and VanStandt carried off any amount of honors with their entrancing music. The others did finely. This company starts out this morning on a tour of the state and the GAZETTE takes great pleasure in recommending them to the public.

May 1890 • Michigan, USA

1890

"Company of Bright Lights"

He is by now "the most wonderful mesmerist" and "pupil of the great Carpenter"



wear at the Plymouth Clothing House.

KISSED BY A MAN.

How a Reporter Was Beloved by a Hypnotized Man.

Many people are inclined to believe that because a man possessing the power of mesmerizing, or hypnotizing, his fellow-creatures makes use of his power to supply himself with bread, he is necessarily a "fakir," that he depends for the success of his exhibitions upon the collusion of trained subjects, or "horses." Prof. Herbert L. Flint, who will be at the Pence until to-morrow night, demonstrated yesterday that he is really a hypnotizer of remarkable power, and no "fakir." A private test was made in Manager Hilton's office in the presence of several newspaper men, some representatives of the medical profession and Prof. Jones, of the university. All the experiments, made, by the way, upon persons whom Prof. Flint had never seen before, were most successful. One young man was hypnotized without even being touched, and several were made to go through most amusing and ridiculous performances. R. E. Park, the dreamy-eyed, spiritueile Journal reporter was tangled up with one experiment. A young man had been made subservient to Flint's will and told that he was a young lady beloved by Park. Before the concoctor of weird romances was aware of what was coming, a pair of masculine arms were about his neck and he had received a resounding smack upon the cheek. Park is noted for his shyness. Especially did he object to being adored by a man. He broke for the opposite side of the room, and, despite the appeals of the self-imagined masher, besought Flint to "Take him away! Take him away!" to the amusement of the spectators. Park is now a firm believer in hypnotism.

academy; Rev. P. J. Sward, of St. Paul; President Cyrus Northrop, Rev. P. Sjoblom and Rev. G. H. Trabert.

The cramped financial condition of the public library, due to the large amount spent on the building the past year, has made it necessary to borrow $5,000, and before the taxes are collected in March the debt will reach $23,000. It is for this reason that the number of books cannot be increased as rapidly as is desired at present, and in order to accommodate a greater number many of the popular books are issued only for a week.

AMUSEMENTS.

Prof. Flint entertained another large audience at the Pence opera house last evening with his wonderful and comical exhibition of his mesmeric powers. This exhibition is a whole show in itself, and is food for comment after each performance. This is a pupil of the great Carpenter, and many claim that he even rivals his instructor. The constellation of stars forming the specialty company are of the very best, and the show is a palpable hit. They will close the week with a Sunday ladies' matinee and performance in the evening, and will be followed next week by Lester and Williams' London Gaiety company, comprising a troupe of lively humorists and beautiful lady dancers and vocalists. The attendance of ladies is on the increase daily, and the Pence is becoming a popular resort.

Autumn styles now ready in all departments at the Plymouth Clothing House.

LOCAL MENTION.

New Line to Stillwater.

Sept. 1 the Wisconsin Central inaugu-



EDWIN P. HILTON'S PENCE OPERA HOUSE.

We Are Here to Stay!

Monday, Sept. 8, With Ladies' Matinees

WEDNESDAY, FRIDAY AND SUNDAY.

The Most Wonderful Mesmerist,

PROF. H. L. FLINT,

In his original exposition of Mesmerism and his own Company of

BRIGHT LIGHTS.

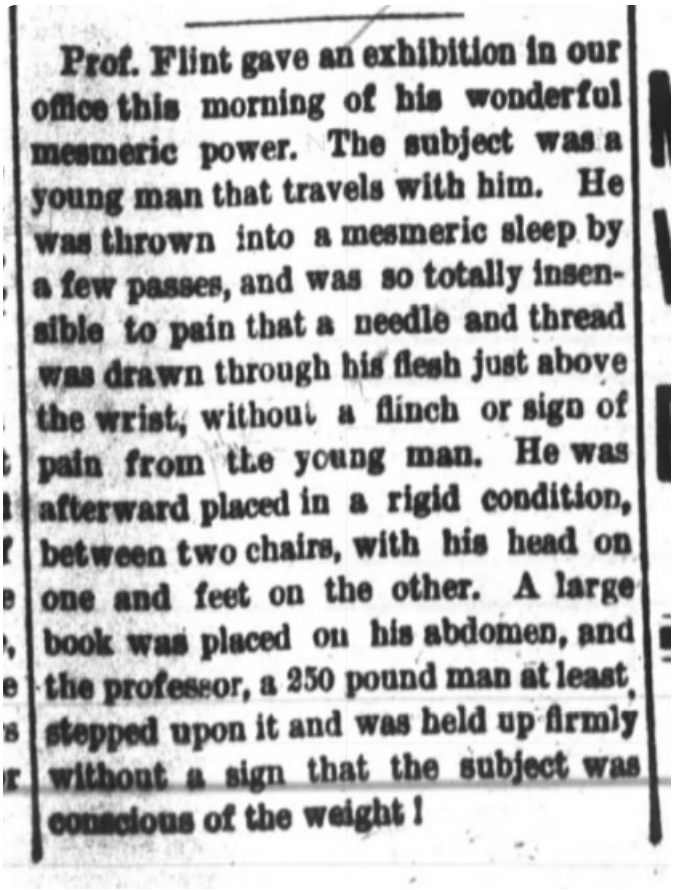
Every person an Artist, every Artist a Star. Box office open daily.

—POPULAR PRICES ALWAYS.—

Sep 1890 • Saint Paul, Ramsey, Minnesota, USA

1890

Performing as a hypnotist



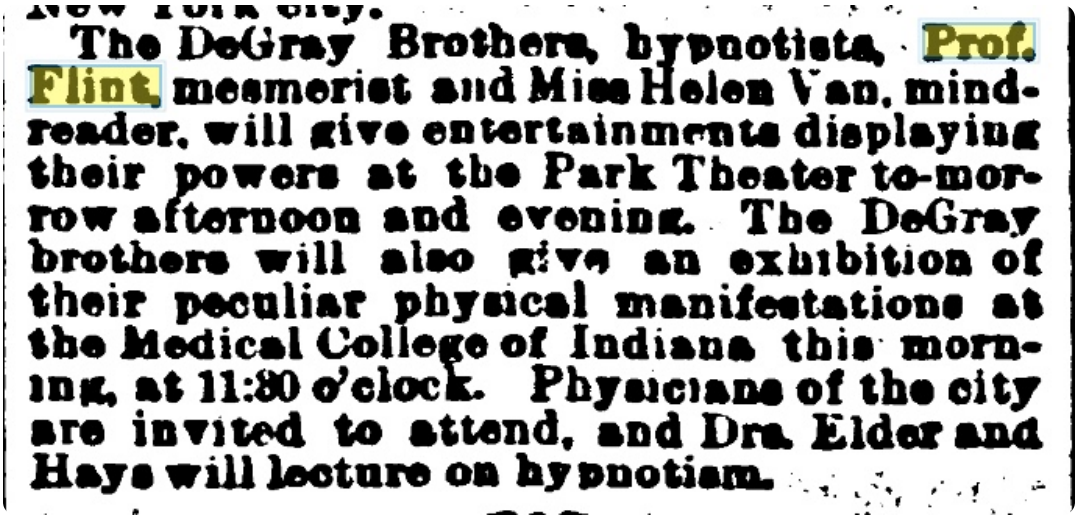
Prof. Flint gave an exhibition in our office this morning of his wonderful mesmeric power. The subject was a young man that travels with him. He was thrown into a mesmeric sleep by a few passes, and was so totally insensible to pain that a needle and thread was drawn through his flesh just above the wrist, without a flinch or sign of pain from the young man. He was afterward placed in a rigid condition, between two chairs, with his head on one and feet on the other. A large book was placed on his abdomen, and the professor, a 250 pound man at least, stepped upon it and was held up firmly without a sign that the subject was conscious of the weight!

Oct 1890 • Belvidere, Boone, Illinois, USA

1891

Performing with the DeGray Brothers and Helen Van

DeGray Brothers are "hypnotists," Flint is "mesmerist," and Helen Van is "mind reader."



The DeGray Brothers, hypnotists, Prof. Flint, mesmerist and Miss Helen Van, mind-reader, will give entertainments displaying their powers at the Park Theater to-morrow afternoon and evening. The DeGray brothers will also give an exhibition of their peculiar physical manifestations at the Medical College of Indiana this morning, at 11:30 o'clock. Physicians of the city are invited to attend, and Drs. Elder and Hays will lecture on hypnotism.

Feb 1891 • Indianapolis, Marion, Indiana, USA

1891

Death of father

His father Francis passed away on April 6, 1891, in Chicago, Illinois, at the age of 56.

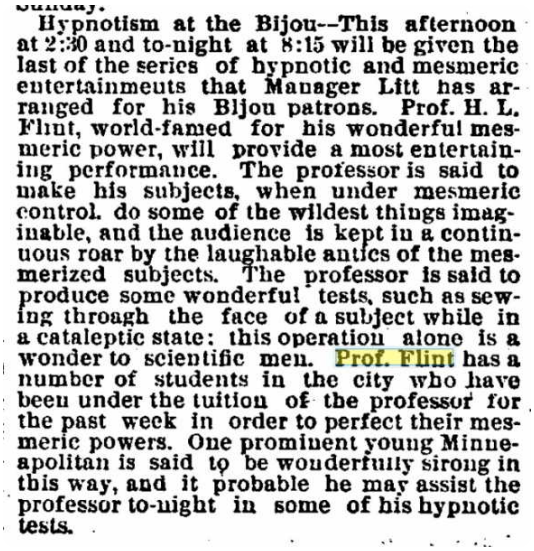
Francis Flint
1835–1891

6 Apr 1891 • Chicago, Cook, Illinois

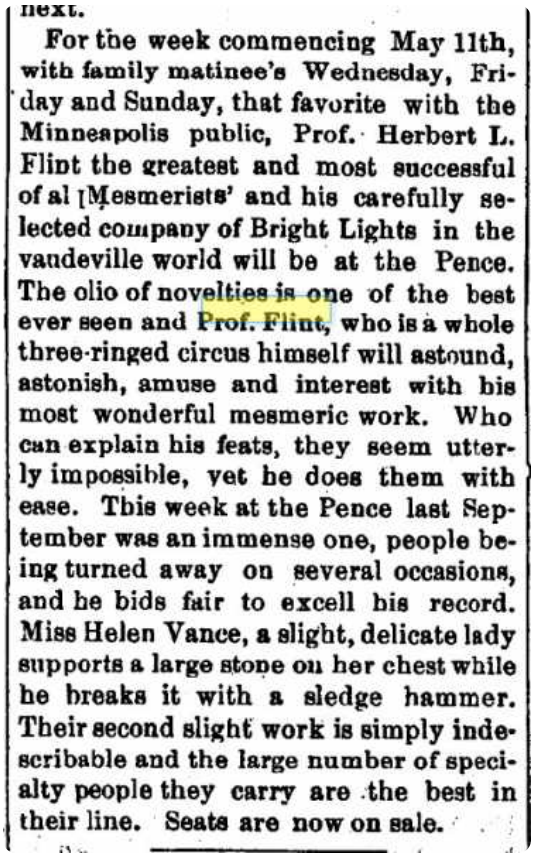
1891

In St. Paul

Helen Van (here Vance) "supports a large stone on her chest while he breaks it with a sledge hammer." The "company of Bright Lights" is present. Remains entire month. Private lessons.



Sunday.
Hypnotism at the Bijou--This afternoon at 2:30 and to-night at 8:15 will be given the last of the series of hypnotic and mesmeric entertainments that Manager Litt has arranged for his Bijou patrons. Prof. H. L. Flint, world-famed for his wonderful mesmeric power, will provide a most entertaining performance. The professor is said to make his subjects, when under mesmeric control. do some of the wildest things imaginable, and the audience is kept in a continuous roar by the laughable antics of the mesmerized subjects. The professor is said to produce some wonderful tests, such as sewing through the face of a subject while in a cataleptic state: this operation alone is a wonder to scientific men. Prof. Flint has a number of students in the city who have been under the tuition of the professor for the past week in order to perfect their mesmeric powers. One prominent young Minneapolitan is said to be wonderfully strong in this way, and it probable he may assist the professor to-night in some of his hypnotic tests.



next.
For the week commencing May 11th, with family matinee's Wednesday, Friday and Sunday, that favorite with the Minneapolis public, Prof. Herbert L. Flint the greatest and most successful of al [Mesmerists' and his carefully selected company of Bright Lights in the vaudeville world will be at the Pence. The olio of novelties is one of the best ever seen and Prof. Flint, who is a whole three-ringed circus himself will astound, astonish, amuse and interest with his most wonderful mesmeric work. Who can explain his feats, they seem utterly impossible, yet he does them with ease. This week at the Pence last September was an immense one, people being turned away on several occasions, and he bids fair to excell his record. Miss Helen Vance, a slight, delicate lady supports a large stone on her chest while he breaks it with a sledge hammer. Their second slight work is simply indescribable and the large number of specialty people they carry are the best in their line. Seats are now on sale.

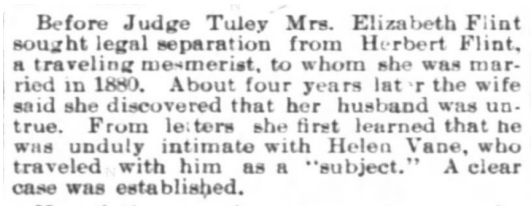
May 1891 • St Paul, Ramsey, Minnesota, USA

1892

Divorce

Charles Herbert Longley Flint and Elizabeth E. S. Owen were divorced in April 1892 in Chicago, Illinois, after 12 years of marriage. He was 30 years old.

Helen Van is co-respondent



Before Judge Tuley Mrs. Elizabeth Flint sought legal separation from Herbert Flint, a traveling mesmerist, to whom she was married in 1880. About four years later the wife said she discovered that her husband was untrue. From letters she first learned that he was unduly intimate with Helen Vane, who traveled with him as a "subject." A clear case was established.



Stearns. Asst., $7,000. Rich & Stone, attys.
101,973—Elizabeth E. Flint vs. Charles H. L. Flint. Bill for divorce. Warvelle, Walsh & Madden, solrs.
101,974—Thomas H. Burton vs. Emeline L. Burton.

Elizabeth E. S. Owen
1853–

April 1892 • Chicago, Cook, Illinois

1892

In Grand Rapids

Powers' Opera House.

May 1892 • Grand Rapids, Kent, Michigan, USA

1892

Marriage

Charles Herbert Longley Flint married Harriett Lillian Stearns in Chicago, Illinois, in June 1892 when he was 30 years old.

Is Harriett Stearns Helen Van the mindreader?



MARRIAGE LICENSES.

THE COUNTY CLERK ISSUED PERMITS TO wed to the following couples yesterday, the parties living in Chicago where no other place of residence is given:

	Age.
Carl Brown, Mathilda Hanson	21—21
Daniel Boyle, Celia Lawson	33—34
William R. Bowers, Maggie Law	26—25
C. W. Kirkham, Milwaukee, M. Lumsder, same	33—21
Josef Andrlik, Marie Srch	24—21
Fred Schmid, Lizzie Siebenaler	24—20
Albert Klatt, Emilie Goers	25—18
Frank Capek, Katie Doorak	24—19
John Anderson, Mary Hagberg	26—22
John Frickler, Annie C. Vollmer	34—27
John Bolan, Fort Sheridan, Mary Loftus	30—21
G. A. Raterman, J. C. Bastgen, Atchison	33—26
Hustav Engguist, Alma Ryberg	32—20
Waclav Simane, Anna Pesicova	21—19
Carl Pheinlander, Minna Hill	30—30
Stephen Barzen, Bertha J. Lips	26—19
Thomas W. Houlihan, Elizabeth B. Mitchell	27—23
Vaclav Hosticka, Barbara Benes	24—23
George Pottow, Rosie E. Verton	24—18
Elias Peterson, Annie Johnson	28—28
James Foley, Lizzie Wise	35—32
Jius C. Jensen, Lamont, Annie Vesey	25—22
James Jupa, Annie Kansal	23—18
George H. Davidson, Ollie L. Dixon	28—24
Vaclav Safanek, Annie Steiner	21—20
Carl Nordvall, Annie Wiman	33—28
Clinton G. Henring, Carnette Magill	22—23
Joseph Keller, Fannie Kestlinger	22—22
Dick Hoeksema, Annie Camphouse	24—24
John King, St. Augustine, Fla., A. L. Ford	22—40
Albert Ochlmann, Emilie Zinke	23—22
Robert Blamke, Mary Westerheide	26—23
C. Weinebrod, Joliet, Mary Williamson, same	34—34
H. Longley Flint, Harriett Stearnes	30—27
Joseph Budrisk, Katarzyna Musial	31—22
Hawkin Larsen, Mary Petersen	23—18
Michael Brousil, Annie Furaba	27—25
Martin Wollschlager, Anna Lewandowski	38—36
F. Anderson, Grand Rapids, Mich., Bettie Nelson, Rockford, Ill	23—19
James McGuire, Mary Carroll	26—27
Lawrence Gallagher, Katherine Burns	28—22
Michael Sweeney, Hannah Conley	30—27



Harriett Lillian Stearns
1861–1937

Jun 1892 • Chicago, Cook, Illinois, USA

1892

In Sault St. Marie

Sep 1892 • Sault Sainte Marie, Algoma, Ontario, Canada

1893

In Omaha

"a cold, clammy suspicion that about 100 per cent of the subjects on the platform and under the control of Professor Flint had been 'plugged'" Omaha World-Herald 1-24-1893 p. 3.

Jan 1893 • Omaha, Douglas, Nebraska, USA

1893

In Kansas

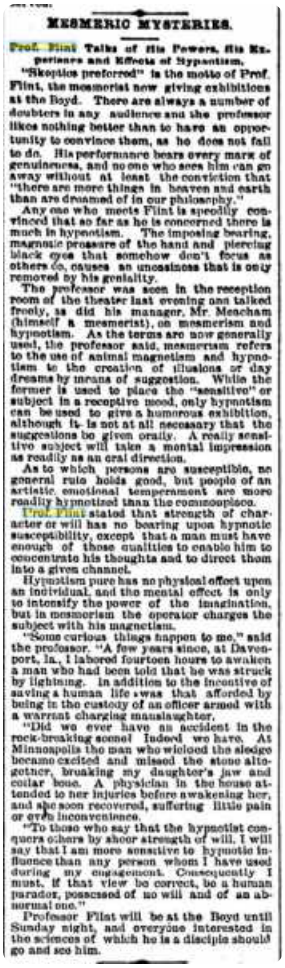
"The Topeka people went wild over him and his net receipts there were $1,000 per week." Wichita Daily Eagle 4-9-1893 p. 7.

Apr 1893 • Wichita, Sedgwick, Kansas, USA

1893

Back in Nebraska

Remains here several months



MESMERIC MYSTERIES.

Prof. Flint Talks of His Powers, His Experiences and Effects of Hypnotism.

"Skeptics preferred" is the motto of Prof. Flint, the mesmerist now giving exhibitions at the Boyd. There are always a number of doubters in any audience and the professor likes nothing better than to have an opportunity to convince them, as he does not fail to do. His performance bears every mark of genuineness, and no one who sees him can go away without at least the conviction that "there are more things in heaven and earth than are dreamed of in our philosophy."

Any one who meets Flint is speedily convinced that so far as he is concerned there is much in hypnotism. The imposing bearing, magnetic pressure of the hand and piercing black eyes that somehow don't focus as others do, causes an uneasiness that is only removed by his geniality.

The professor was seen in the reception room of the theater last evening and talked freely, as did his manager, Mr. Meacham (himself a mesmerist), on mesmerism and hypnotism. As the terms are now generally used, the professor said, mesmerism refers to the use of animal magnetism and hypnotism to the creation of illusions or day dreams by means of suggestion. While the former is used to place the "sensitive" or subject in a receptive mood, only hypnotism can be used to give a humorous exhibition, although it is not at all necessary that the suggestions be given orally. A really sensitive subject will take a mental impression as readily as an oral direction.

As to which persons are susceptible, no general rule holds good, but people of an artistic emotional temperament are more readily hypnotized than the commonplace.

Prof. Flint stated that strength of character or will has no bearing upon hypnotic susceptibility, except that a man must have enough of those qualities to enable him to concentrate his thoughts and to direct them into a given channel.

Hypnotism pure has no physical effect upon an individual, and the mental effect is only to intensify the power of the imagination, but in mesmerism the operator charges the subject with his magnetism.

"Some curious things happen to me," said the professor. "A few years since, at Davenport, Ia., I labored fourteen hours to awaken a man who had been told that he was struck by lightning. In addition to the incentive of saving a human life was that afforded by being in the custody of an officer armed with a warrant charging manslaughter.

"Did we ever have an accident in the rock-breaking scene? Indeed we have. At Minneapolis the man who wielded the sledge became excited and missed the stone altogether, breaking my daughter's jaw and collar bone. A physician in the house attended to her injuries before awakening her, and she soon recovered, suffering little pain or even inconvenience.

"To those who say that the hypnotist conquers others by sheer strength of will, I will say that I am more sensitive to hypnotic influence than any person whom I have used during my engagement. Consequently I must, if that view be correct, be a human paradox, possessed of no will and of an abnormal one."

Professor Flint will be at the Boyd until Sunday night, and everyone interested in the sciences of which he is a disciple should go and see him.

May 1893 • Omaha, Douglas, Nebraska, USA

1894

In Topeka

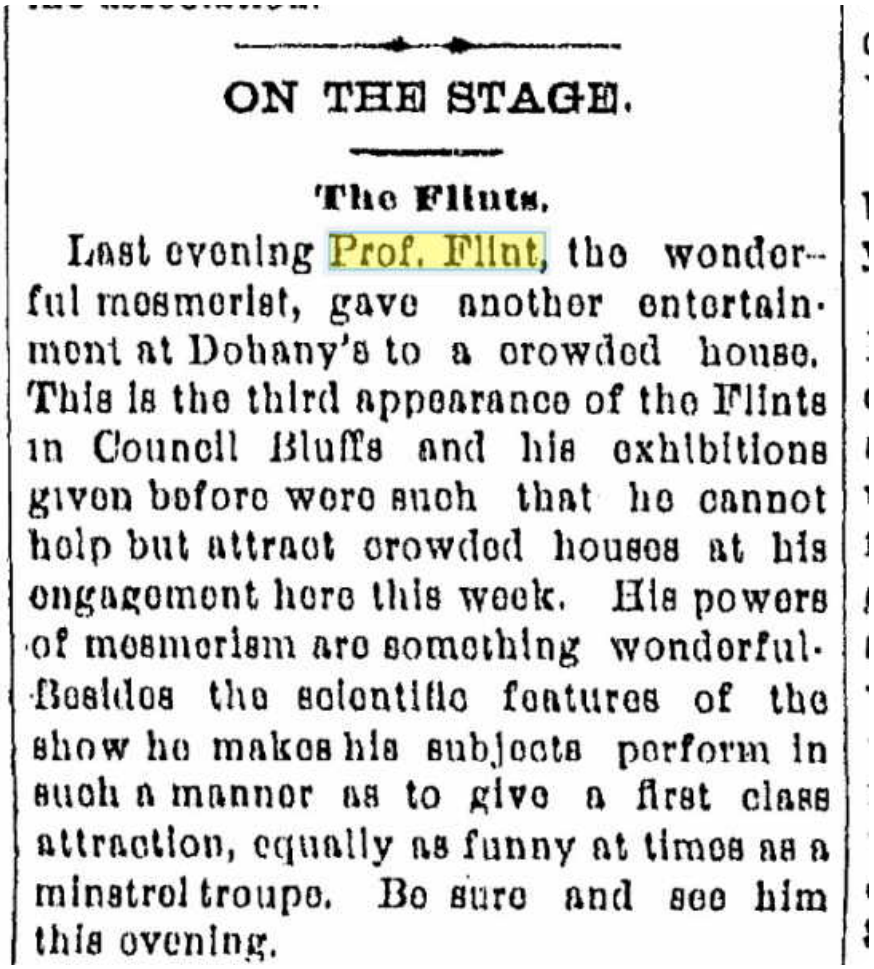
At the Crawford. "Crowded house" Topeka State Journal 1-2-1894 p. 9. While here he hangs out with Mary Lease, the suffragette.

Jan 1894 • Topeka, Shawnee, Kansas, USA

1894

"The Flints" (plural)

This may be father-daughter.



ON THE STAGE.

The Flints.

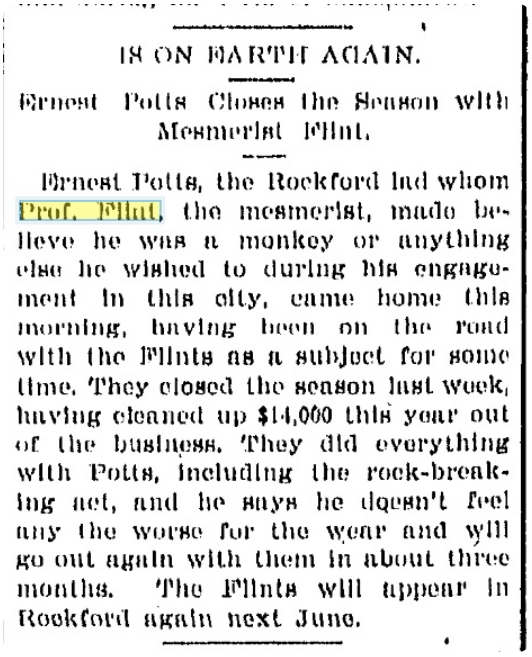
Last evening Prof. Flint, the wonderful mesmerist, gave another entertainment at Dohany's to a crowded house. This is the third appearance of the Flints in Council Bluffs and his exhibitions given before were such that he cannot help but attract crowded houses at his engagement here this week. His powers of mesmerism are something wonderful. Besides the scientific features of the show he makes his subjects perform in such a manner as to give a first class attraction, equally as funny at times as a minstrel troupe. Be sure and see him this evening.

Mar 1894 • Council Bluffs, Pottawattamie, Iowa, USA

1894

In Rockford

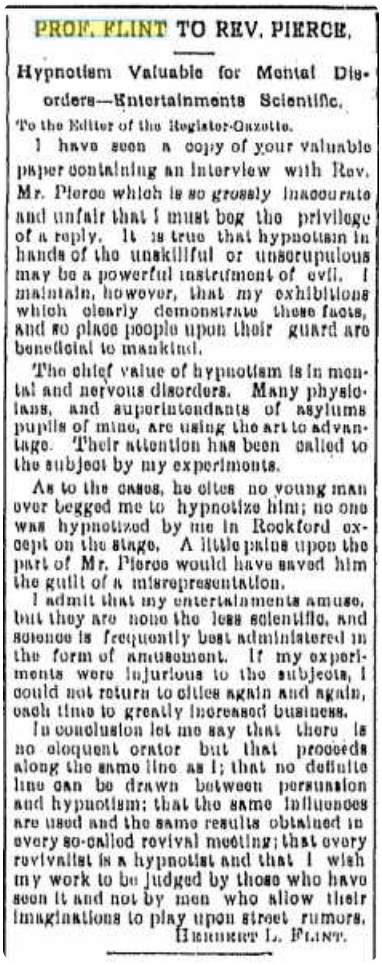
Picks up a mesmeric subject in Rockford. Claims to have made $14,000 in the 1894 season.



IS ON EARTH AGAIN.

Ernest Potts Closes the Season with Mesmerist Flint.

Ernest Potts, the Rockford lad whom Prof. Flint, the mesmerist, made believe he was a monkey or anything else he wished to during his engagement in this city, came home this morning, having been on the road with the Flints as a subject for some time. They closed the season last week, having cleaned up $14,000 this year out of the business. They did everything with Potts, including the rock-breaking act, and he says he doesn't feel any the worse for the wear and will go out again with them in about three months. The Flints will appear in Rockford again next June.



PROF. FLINT TO REV. PIERCE.

Hypnotism Valuable for Mental Disorders—Entertainments Scientific.

To the Editor of the Register-Gazette.

I have seen a copy of your valuable paper containing an interview with Rev. Mr. Pierce which is *so grossly* inaccurate and unfair that I must beg the privilege of a reply. It is true that hypnotism in hands of the unskillful or unscrupulous may be a powerful instrument of evil. I maintain, however, that my exhibitions which clearly demonstrate these facts, and so place people upon their guard are beneficial to mankind.

The chief value of hypnotism is in mental and nervous disorders. Many physicians, and superintendants of asylums pupils of mine, are using the art to advantage. Their attention has been called to the subject by my experiments.

As to the cases, he cites no young man ever begged me to hypnotize him; no one was hypnotized by me in Rockford except on the stage. A little pains upon the part of Mr. Pierce would have saved him the guilt of a misrepresentation.

I admit that my entertainments amuse, but they are none the less scientific, and science is frequently best administered in the form of amusement. If my experiments were injurious to the subjects, I could not return to cities again and again, each time to greatly increased business.

In conclusion let me say that there is no eloquent orator but that proceeds along the same line as I; that no definite line can be drawn between persuasion and hypnotism; that the same influences are used and the same results obtained in every so-called revival meeting; that every revivalist is a hypnotist and that I wish my work to be judged by those who have seen it and not by men who allow their imaginations to play upon street rumors.

HERBERT L. FLINT.

June 1894 • Rockford, Winnebago, Illinois, USA

1894

The case of Mabel Briggs

Flint claims to have "de-hypnotized" a woman in Wisconsin under the control of one "Asigal Pickens." Flint is in Topeka when this story runs; almost certainly placed by Flint.



leaves a wife and one or more children.

FLINT NOT WANTED.

The Pickin-Briggs Case Leads to His Date Being Canceled at Eau Claire.

The excitement over the Mabel Briggs case at Eau Claire has risen to such a height that the opera house management there canceled the engagement of Prof. Flint and daughter, the well known hypnotists, saying that the mayor thought it would not take much to get a mob to lynch Pickin, who is charged with having put the girl under his influence.

HYPNOTIC INFLUENCE.

A Strange Case From Wisconsin, in Which Prof. Herbert Flint is Involved.

Prof. Herbert Flint, well known in Topeka as a dispenser of hypnotism, professor of mesmerism and dealer in mental phenomena generally, is involved at Eau Claire, Wis., in one of the most sensational and remarkable cases ever known in that section, and one which is attracting wide notice in eastern papers. There is nothing questionable, however, in Mr. Flint's connection with the case.

One night not long ago Miss Mabel Briggs was found in a remote portion of the city of Eau Claire by her father and an officer and was taken home. Her mental faculties were in a condition of complete stupor and remained so for several days. She was unable to give any account of herself. As a last resort the theory of hypnotism was considered and Prof. Flint was called upon to take her out of her remarkable state. Prof. Flint put Mabel into a mesmeric sleep so deep that her respiration could hardly be detected. Her eyes closed, muscular control was lost. The pulse was hardly perceptible. A knife was passed through her arm without producing any sign of sensation. She was questioned. In substance her story was that while she was walking she met two men who criminally assaulted her.

When Dr. Flint released Mabel from his control she burst into tears. For the first time after the terrible treatment to which she had been subjected she gave expression to feelings of horror and self pity, but she seemed to have relapsed to a great extent into the same condition in which she was before Dr. Flint's intervention. It was decided from her talk that she was under the hypnotic control of a young man named Asigal Pickens. Dr. Flint is said to have hypnotised him to "de-hypnotise" her, but that in doing so Pickens left the suggestion in the girl's mind that she must continue to shield him. This is the way the case stands now. Pickens has been arrested. Judge Bailey, before whom the trial will occur, says that he does not believe in hypnotism, and the people are daft on the subject. He may dismiss the whole proceedings. At Eau Claire however, the girl's story is believed; but scientists who have looked into the case are sorely puzzled.

Dec 1894 • Topeka, Shawnee, Kansas, USA

1895

Consults on murder case in Minneapolis

The Blixt/Ging [?] murder case

Lacrosse, Wis., Jan. 4.—Herbert L. Flint, the hypnotist who is giving exhibitions in this city, has received the following letter from R. R. Odell of Minneapolis, attorney and counsel for Claus A. Blixt, the self-confessed murderer of Miss Catherine Ging:

"Minneapolis, Minn., Jan. 1.

"To Herbert L. Flint, Esq.—My Dear Sir: I wish to see you before you retuen to Chicago, and even if this letter does not reach you at Eau Claire and is forwarded to Chicago, even then it would be of mutual benefit to us both to meet as soon as possible. In brief, I am the sole attorney and counsel for Claus A. Blixt, in the case made famous by its extraordinary peculiarities, which I cannot explain to you by letter. This much I will say, that I shall require the services of you or someone versed in mental philosophy.

"Therefore, I wish to see you right away. Let me hear from you soon. I am yours very truly, R. R. Odell."

"It is probably the theory of the defense," said Mr. Flint today, "that I can so influence Blixt by hypnotism that the conditions of hysteria in which he has been since his confession will subside and many of the details of Harry Hayward's alleged participation in the murder will be brought to light." It is also expected that it will be proved beyond all doubt that Blixt was compelled to commit the murder while under hypnotic influences.

It was through Prof. Flint's efforts that the story of the Mable Briggs at Eau Claire, Wis., was brought out and this is probably the reason Mr. Odell is now seeking his services. Prof. Flint has asked Mr. Odell for further particulars and will probably go to Minneapolis at the close of his engagement in this city on Saturday next.

FLINT IN DEMAND.

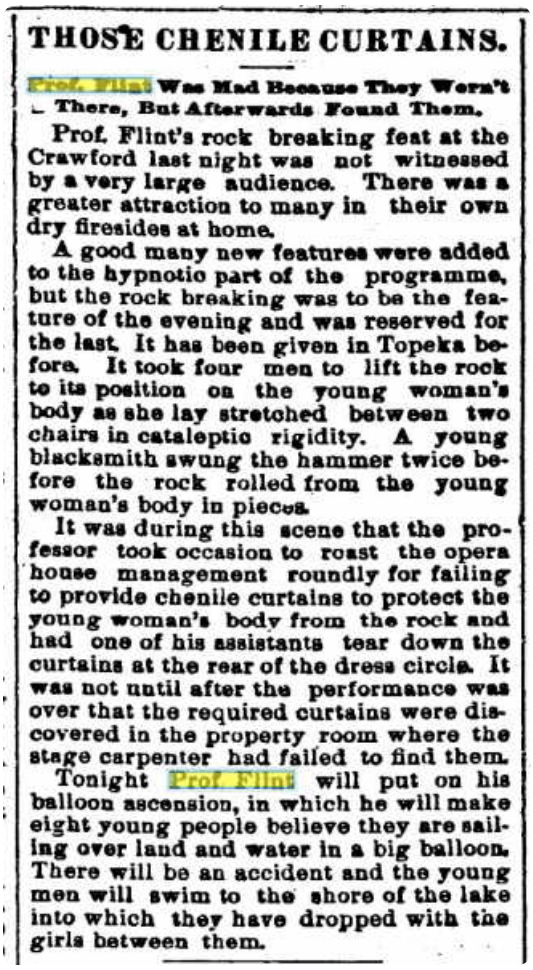
Wanted at Minneapolis to Straighten Out the Ging Case.

La Crosse, Wis., Jan. 4.—Herbert L. Flint, the hypnotist who is giving exhibitions in this city, has received the following letter from R. R. Odell of Minneapolis, attorney and counsel for Claus A. Blixt, self-confessed murderer of Miss Catherine Ging, asking for a conference with a view to the use of his services in the case. "It is probably the theory of the defense," said Mr. Flint this morning, "that I can so influence Blixt by hypnotism that the condition of hysteria in which he has been since his confession will subside and many of the details of Harry Hayward's alleged participation in the murder will be brought out." It is also expected that it will be proven beyond all doubt that Blixt was compelled to commit the murder while under hypnotic influence. It was through Prof. Flint's efforts that the story of the Mabel Briggs case at Eau Claire, Wis., was brought out, and this is probably the reason of Odell's seeking his services. Prof. Flint has asked Odell for further particulars, and will probably go to Minneapolis at the close of his engagement in this city on Saturday next.

Jan 1895 • Rockford, Winnebago, Illinois, USA

1895

"Prof. Flint and daughter"



THOSE CHENILE CURTAINS.

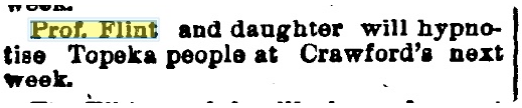
Prof. Flint Was Mad Because They Wern't There, But Afterwards Found Them.

Prof. Flint's rock breaking feat at the Crawford last night was not witnessed by a very large audience. There was a greater attraction to many in their own dry firesides at home.

A good many new features were added to the hypnotic part of the programme, but the rock breaking was to be the feature of the evening and was reserved for the last. It has been given in Topeka before. It took four men to lift the rock to its position on the young woman's body as she lay stretched between two chairs in cataleptic rigidity. A young blacksmith swung the hammer twice before the rock rolled from the young woman's body in pieces.

It was during this scene that the professor took occasion to roast the opera house management roundly for failing to provide chenile curtains to protect the young woman's body from the rock and had one of his assistants tear down the curtains at the rear of the dress circle. It was not until after the performance was over that the required curtains were discovered in the property room where the stage carpenter had failed to find them.

Tonight Prof. Flint will put on his balloon ascension, in which he will make eight young people believe they are sailing over land and water in a big balloon. There will be an accident and the young men will swim to the shore of the lake into which they have dropped with the girls between them.



Prof. Flint and daughter will hypnotise Topeka people at Crawford's next week.

Mar 1895 • Topeka, Shawnee, Kansas, USA

1895

In Rockford

"Prof. Flint and his clever daughter" (ROckford Daily Register-Gazette 5-2-1895 p. 2)

Apr 1895 • Rockford, Winnebago, Illinois, USA

1895

Racine city council tries to ban Flint

To protect the weak-minded in the audience from being hypnotized. May be a Flint plant, since it appears in the Rockford paper. (8-16-1895 p. 4)

Aug 1895 • Racine, Racine, Wisconsin, USA

1896

In Michigan

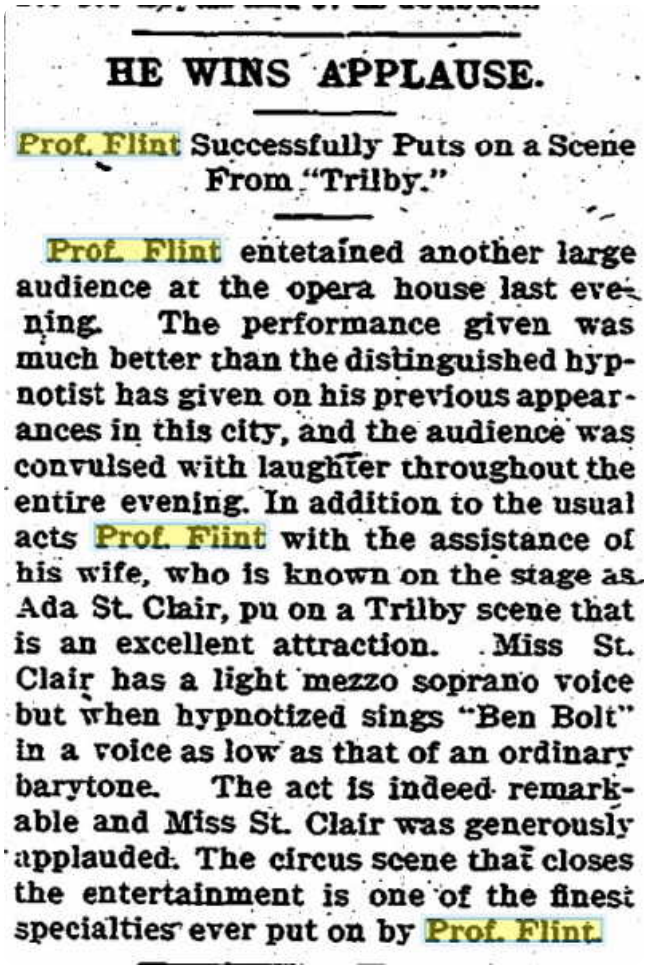
Adrian Daily Telegram 5-11-1896 p. 3. Flint is an avid bicyclist. He and his daughter leave Adrian and go into Canada.

11 May 1896 • Adrian, Lenawee, Michigan, USA

1896

"Successfully puts on a scene from *Trilby*"

with Ada St. Clair. Prof. J. L. Meacham, his manager for several years, leaves him at the end of October (Rockford Republic 10-27-1896_p1)



HE WINS APPLAUSE.

Prof. Flint Successfully Puts on a Scene From "Trilby."

Prof. Flint entetained another large audience at the opera house last evening. The performance given was much better than the distinguished hypnotist has given on his previous appearances in this city, and the audience was convulsed with laughter throughout the entire evening. In addition to the usual acts Prof. Flint with the assistance of his wife, who is known on the stage as Ada St. Clair, pu on a Trilby scene that is an excellent attraction. Miss St. Clair has a light mezzo soprano voice but when hypnotized sings "Ben Bolt" in a voice as low as that of an ordinary barytone. The act is indeed remarkable and Miss St. Clair was generously applauded. The circus scene that closes the entertainment is one of the finest specialties ever put on by Prof. Flint.

Oct 1896 • Rockford, Winnebago, Illinois, USA

1896

Rumor that Flint has killed his daughter

Also identification of his current wife as "Ada St. Clair"



MISS FLINT IS ALIVE.

In a Private Sanitarium in Chicago at the Present Time.

Oct 1896 • Chicago, Cook, Illinois, USA

1897

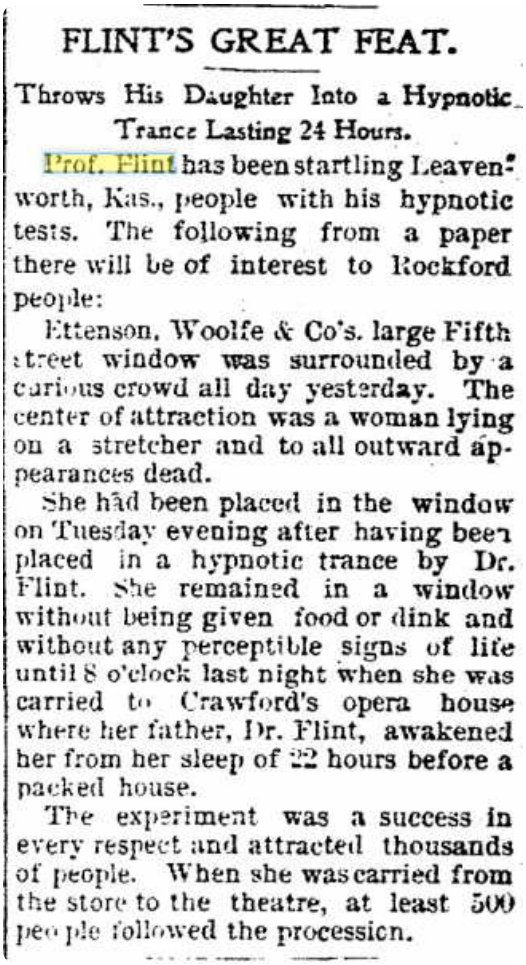
In Topeka

Feb 1897 • Topeka, Shawnee, Kansas, USA

1897

In Leavenworth

Puts his hypnotized daughter in a store window for 24 hours.



FLINT'S GREAT FEAT.

Throws His Daughter Into a Hypnotic Trance Lasting 24 Hours.

Prof. Flint has been startling Leavenworth, Kas., people with his hypnotic tests. The following from a paper there will be of interest to Rockford people:

Ettenson, Woolfe & Co's. large Fifth street window was surrounded by a curious crowd all day yesterday. The center of attraction was a woman lying on a stretcher and to all outward appearances dead.

She had been placed in the window on Tuesday evening after having been placed in a hypnotic trance by Dr. Flint. She remained in a window without being given food or dink and without any perceptible signs of life until 8 o'clock last night when she was carried to Crawford's opera house where her father, Dr. Flint, awakened her from her sleep of 22 hours before a packed house.

The experiment was a success in every respect and attracted thousands of people. When she was carried from the store to the theatre, at least 500 people followed the procession.

Mar 1897 • Leavenworth County, Kansas, USA

1897

In West Virginia

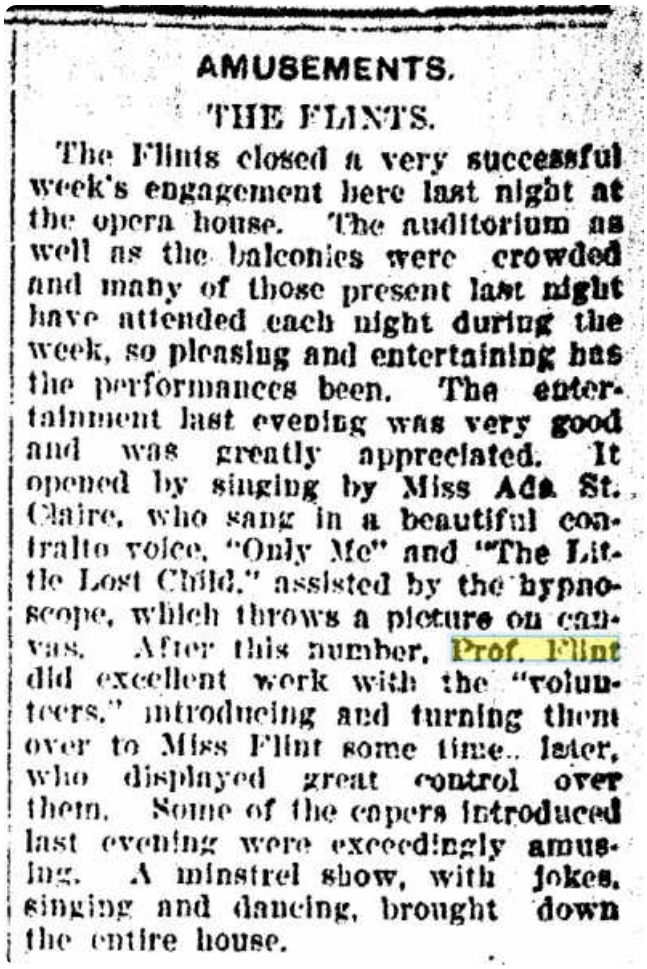
"The house was pakcled nightly." Wheeling Register 4-20-1897 p. 5.

20 Apr 1897 • Wheeling, Ohio, West Virginia, USA

1897

The hypnoscope

A magic lantern. There is a "minstrel show" in the act, and both his wife and daughter are performing.



AMUSEMENTS.

THE FLINTS.

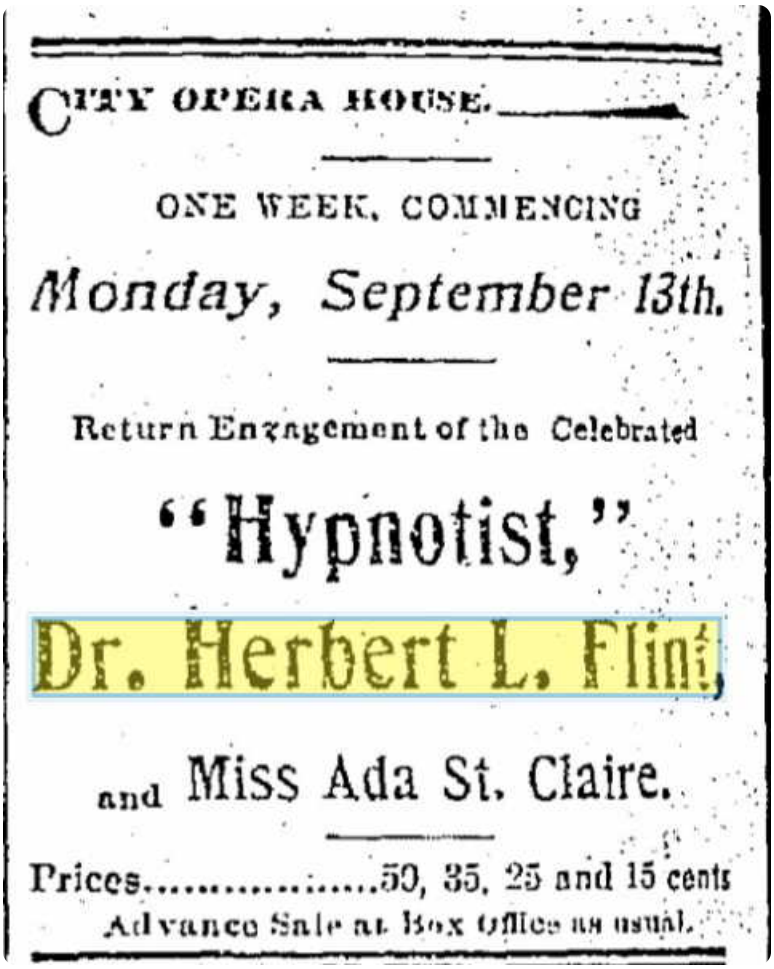
The Flints closed a very successful week's engagement here last night at the opera house. The auditorium as well as the balconies were crowded and many of those present last night have attended each night during the week, so pleasing and entertaining has the performances been. The entertainment last evening was very good and was greatly appreciated. It opened by singing by Miss Ada St. Claire, who sang in a beautiful contralto voice, "Only Me" and "The Little Lost Child," assisted by the hypnoscope, which throws a picture on canvas. After this number, Prof. Flint did excellent work with the "volunteers," introducing and turning them over to Miss Flint some time later, who displayed great control over them. Some of the capers introduced last evening were exceedingly amusing. A minstrel show, with jokes, singing and dancing, brought down the entire house.

Apr 1897 • Springfield, Sangamon, Illinois, USA

1897

"Miss Ada St. Claire"

Ada St. Claire is Stearns' stage name.



CITY OPERA HOUSE.

ONE WEEK, COMMENCING

Monday, September 13th.

Return Engagement of the Celebrated

"Hypnotist,"

Dr. Herbert L. Flint,

and Miss Ada St. Claire.

Prices.....50, 35, 25 and 15 cents

Advance Sale at Box Office as usual.

Sep 1897 • Watertown, Jefferson, New York, USA

1897

Publishes *Leaves from the Note-Book of a Hypnotist*

"Including Revelations of a Mahatma"

1897

1898

Announces he is going to Australia

And will return with a company of "Hindoo hypnotists."



ROCKFORD DAILY REPUBLIC.

EIGHTH YEAR. ROCKFORD, ILL., MONDAY EVENING, JAN. 10, 1898. PRICE ONE CENT.

COUNCIL MAY RECONSIDER

SOCIAL TALK OF THE TOWN

GEN. GORDON IS COMING

WILL GO TO AUSTRALIA

EMBROIDERIES AT WHOLESALE

GREAT DAY AT ASHTON'S

Jan 1898 • Rockford, Winnebago, Illinois, USA

1898

Meets Grace Marie Belden (Maynard)



ROCKFORD DAILY REPUBLIC.

EIGHTH YEAR. ROCKFORD, ILL., SATURDAY EVENING, JAN. 8, 1898. PRICE ONE CENT.

CONCERT BY SYEA SONER

MANY HOURS IN A TRANCE

AL SPALDING WILL BE HERE

PETER SAMES CALLS TURN

PREFERENCE TO ROCKFORD

A SPARROW HUNT.

W. RAY SMITH KNOWN HERE.

Jan 1898 • Rockford, Winnebago, Illinois, USA

1899

"Hypnotic dancers"



TOPEKA STATE JOURNAL, TUESDAY EVENING, MARCH 14, 1899.

THE HUB

We will Discount

HYPNOTIC DANCERS.

COUNCIL WARY.

WANT TO BE SURE

New Model. TOPEKA'S GREAT DEPARTMENT STORE. New Model.

DRUG DEPARTMENT

The New Model Supply Store.

TETTERON HANDS

Mar 1899 • Topeka, Shawnee, Kansas, USA

1899

"Grace Marion Flint"

He has dropped Stearns for Grace Belden (Maynard)





OPERA HOUSE

C. C. JONES, MANAGER.

5 Nights of Fun, commencing MONDAY, MAY 15th.

Mr. Herbert L. Flint,

assisted by the charming

Grace Marion Flint

the only lady hypnotist, in a furiously funny program, including a number of new scenes such as a game of craps, the banjo club, the mule-shoeing scene, the yacht race, the Cuban war drill, the first-part minstrels, the hoochi-koochi dances, song and dance men and numerous other nerve tingling novelties, all for

Prices—10c, 20c and 30c
Seats at box-office.

May 1899 • Rockford, Winnebago, Illinois, USA

1899

In Grand Forks

with Grace Marion Flint. Prices: 15c, 25c, 35c and 50c per seat.

Jul 1899 • Grand Forks County, North Dakota, USA

1899

In Montana

Aug 1899 • Anaconda, Deer Lodge, Montana, USA

1899

In Seattle

Oct 1899 • Seattle, King, Washington

1900

Residence

Marital Status: Married; Relation to Head: Head Wife in household: Lilian R. Flint

1900 • Denver, Arapahoe, Colorado

1901

Marriage

Charles Herbert Longley Flint married Grace Marian Belden in Chicago, Illinois, on June 24, 1901, when he was 39 years old.



Grace Marian Belden
1870–

24 Jun 1901 • Chicago, Illinois

1902

"Mrs. Herbert L. Flint, the Little Hypnotic Sunbeam"

Rebranding of Grace -- possibly because they are now legally married. Flint is now "Dr." and the program focuses on "the science of suggestion." "The Fun Makers"

Jan 1902

1903

"Minus the whisker"

"Dr. Herbert L. Flint, minus the familiar whiskers, will be with us Dec 30 to remain four evenings..." Daily Register-Gazette 12-23-1903 p. 8

Dec 1903 • Rockford, Winnebago, Illinois, USA

1904

"Hypnotic novelties"

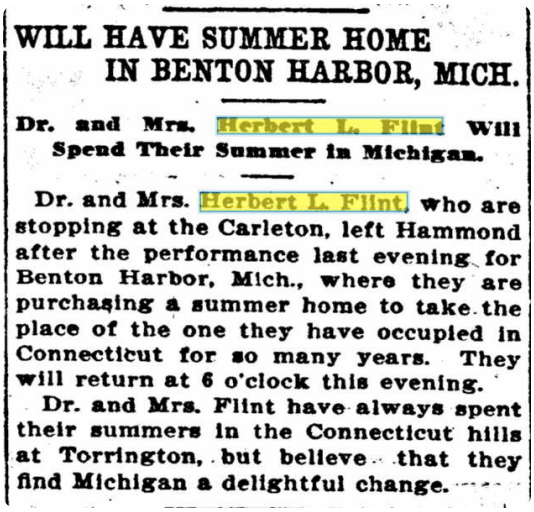
Really need to do a detailed analysis of their ad copy.

1904

1908

Buys summer home in Benton Harbor

Formerly their summer home was in Torrington, CT, which is where Grace's family is based.



WILL HAVE SUMMER HOME IN BENTON HARBOR, MICH.

Dr. and Mrs. Herbert L. Flint Will Spend Their Summer in Michigan.

Dr. and Mrs. Herbert L. Flint, who are stopping at the Carleton, left Hammond after the performance last evening for Benton Harbor, Mich., where they are purchasing a summer home to take the place of the one they have occupied in Connecticut for so many years. They will return at 6 o'clock this evening.

Dr. and Mrs. Flint have always spent their summers in the Connecticut hills at Torrington, but believe that they find Michigan a delightful change.



THOUGHT THEIR HOME AFIRE

Novel Surprise Planned for Dr. and Mrs. Herbert L. Flint at Newfield.

Friends of Dr. and Mrs. Herbert L. Flint, the hypnotic team, well known in Rockford, have received copies of the Torrington Register giving an account of a novel surprise party planned for them at Newfield, Conn.

Members of the Mutual Fire department of Newfield, together with their wives and friends, arranged to have Dr. and Mrs. Flint called away from home, then took possession of the residence, sent in a fire call, made a bonfire on the lawn and brought the Flints home in quick time. The joke and surprise worked to perfection, and the result was one of the pleasing social events for the Newfield neighborhood.

Apr 1908

1909

Last "The Flints" ads with Grace

Mar 1909

1910

Collaborating with Alice Hite Hughes

She appears to be with Flint through December of 1910, at least. "Musical director of the attractions."



Feb 1910

1910

Residence

Charles Herbert Longley Flint lived in St Joseph, Michigan, in May 1910.

Marital Status: Married; Relation to Head of House: Head

May 1910 • St Joseph, Berrien, Michigan

1910

"The Herbert L. Flint Hypnotic Co."

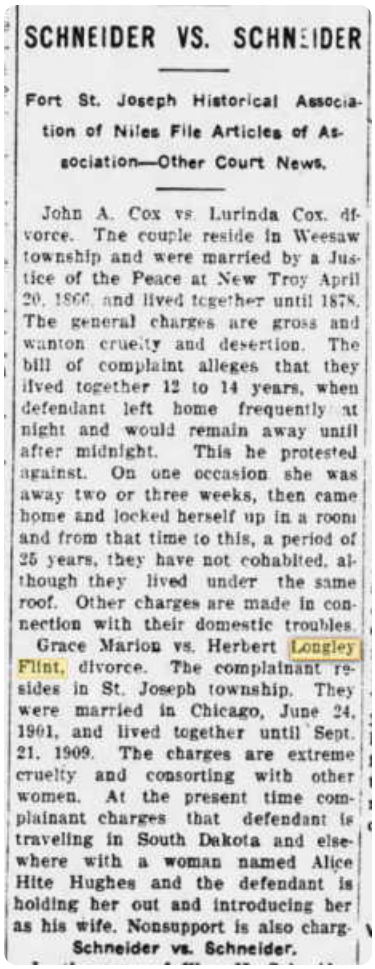
A new troupe. Aberdeen American 6-26-1910 p. 5.

Jun 1910 • Aberdeen, Brown, South Dakota, USA

1910

Grace files for divorce

Flint left Grace in Sep 1909. ALice Hite Hughes is named as co-respondent.



SCHNEIDER VS. SCHNEIDER

Fort St. Joseph Historical Association of Niles File Articles of Association—Other Court News.

John A. Cox vs Lurinda Cox. divorce. The couple reside in Weesaw township and were married by a Justice of the Peace at New Troy April 20, 1866, and lived together until 1878. The general charges are gross and wanton cruelty and desertion. The bill of complaint alleges that they lived together 12 to 14 years, when defendant left home frequently at night and would remain away until after midnight. This he protested against. On one occasion she was away two or three weeks, then came home and locked herself up in a room and from that time to this, a period of 25 years, they have not cohabited, although they lived under the same roof. Other charges are made in connection with their domestic troubles.

Grace Marion vs. Herbert Longley Flint, divorce. The complainant resides in St. Joseph township. They were married in Chicago, June 24, 1901, and lived together until Sept. 21, 1909. The charges are extreme cruelty and consorting with other women. At the present time complainant charges that defendant is traveling in South Dakota and elsewhere with a woman named Alice Hite Hughes and the defendant is holding her out and introducing her as his wife. Nonsupport is also charg-

Schneider vs. Schneider.

Aug 1910 • Michigan, USA

1910

Managed by G. H. Hennemann

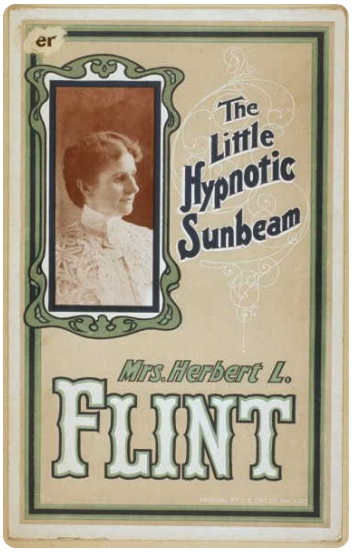
(Keokuk IA) Daily Gate City and Constitution-Democrat 8-26-1910 p. 11

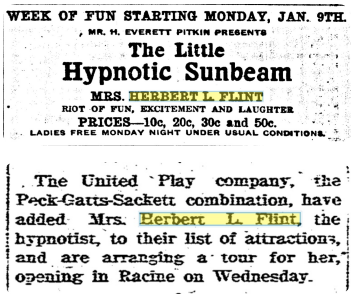
Aug 1910

1910

Grace goes it alone

"The United Play company, the Peck-Gatts-Sacket combination, have added Mrs. Herbert L. Flint, the hypnotist, to their list of attractions, and are arranging a tour for her, opening in Racine on Wednesday." Managed by H. Everett Pitkin.




WEEK OF FUN STARTING MONDAY, JAN. 9TH.
, MR. H. EVERETT PITKIN PRESENTS
The Little
Hypnotic Sunbeam
MRS. HERBERT L. FLINT
RIOT OF FUN, EXCITEMENT AND LAUGHTER
PRICES—10c, 20c, 30c and 50c.
LADIES FREE MONDAY NIGHT UNDER USUAL CONDITIONS.

The United Play company, the Peck-Gatts-Sackett combination, have added Mrs. Herbert L. Flint, the hypnotist, to their list of attractions, and are arranging a tour for her, opening in Racine on Wednesday.

Dec 1910

1911

Divorce

Charles Herbert Longley Flint and Grace Marian Belden were divorced on January 9, 1911, in Michigan after 9 years of marriage. He was 49 years old.



Grace Marian Belden
1870–

9 Jan 1911 • Michigan

1911

Ads become sporadic

"eminent American mesmerist and author"



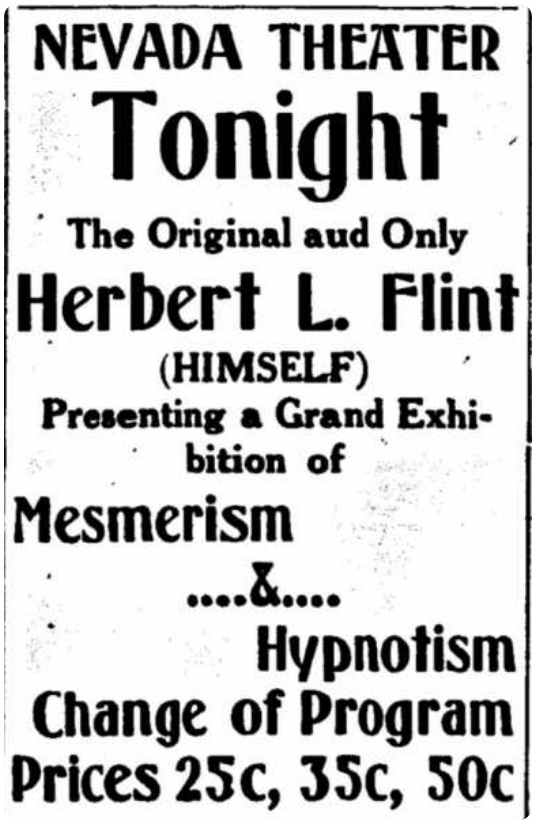
Feb 1911 • Lexington, Fayette, Kentucky, USA

1911

Performing in Nevada

On his way to California. Tonopah Daily Bonanza 9-1-1911 p. 4. In Carson City, Flint is "assisted by Annette Hayter, Only Lady Mesmerist"

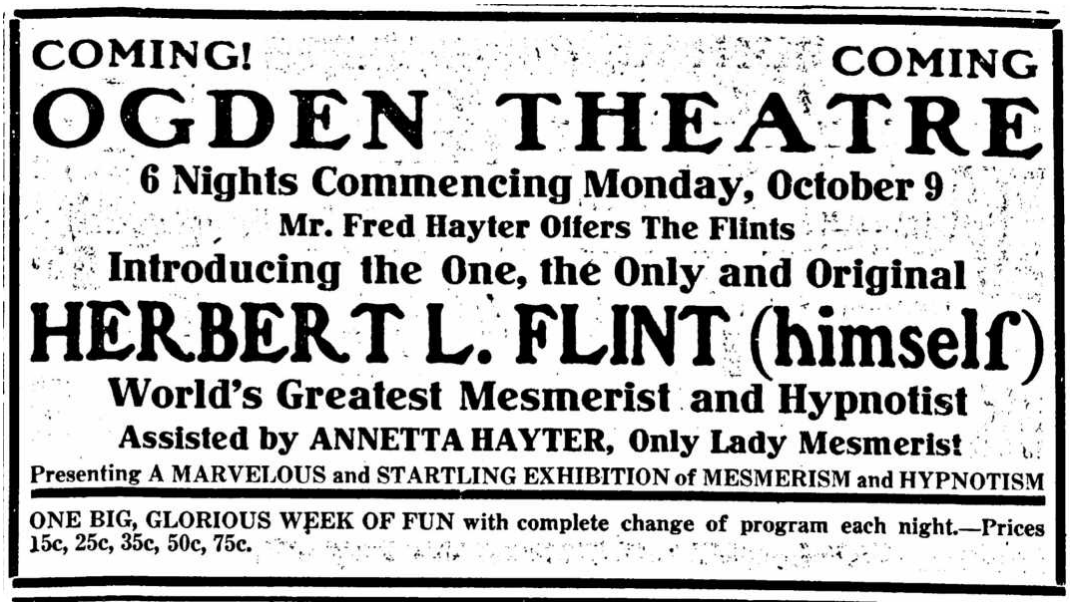




Sep 1911 • Tonopah, Maricopa, Arizona, USA

1911

In Utah



Oct 1911

1911

Marriage

Charles Herbert Longley Flint married Ella Nolan in Los Angeles, California, on November 6, 1911, when he was 50 years old.



Ella Nolan
1860–1921

6 Nov 1911 • Los Angeles, Los Angeles, California

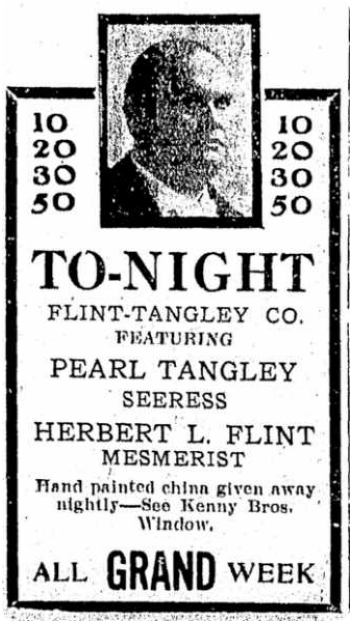
1912

The Flint-Tangley Co.



Pearl Tangley, Egyptian Mentalist

At the Orpheum Opening With Today's Matinee She Described the Murderer of George Evans Wired Name and Description Last Friday



Mesmerist and Seeress Here.

Commencing Monday, the Flint-Tangley Co. will appear at the Grand for a week, featuring Dr. Herbert L. Flint, mesmerist, and Pearl Tangley, "the mental marvel and seeress." Dr. Flint says he uses local young men for his subjects, putting them through all sorts of tests. Pearl Tangley is said to be able to look into the future. 1t

May 1912 • Ohio

1912

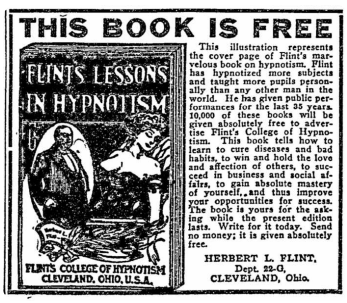
Last ad

16 Sep 1912 • Wilkes-Barre, Luzerne, Pennsylvania, USA

1912

Begins advertising lessons

ROF-style "articles" on free book by "World's Greatest Hypnotist"



THIS BOOK IS FREE

This illustration represents the cover page of Flint's marvelous book on hypnotism. Flint has hypnotized more subjects and taught more pupils personally than any other man in the world. He has given public performances for the last 35 years. 10,000 of these books will be given absolutely free to advertise Flint's College of Hypnotism. This book tells how to learn to cure diseases and bad habits, to win and hold the love and affection of others, to succeed in business and social affairs, to gain absolute mastery of yourself, and thus improve your opportunities for success. The book is yours for the asking while the present edition lasts. Write for it today. Send no money; it is given absolutely free.

HERBERT L. FLINT,
Dept. 22-O,
CLEVELAND, Ohio.



FLINT THE HYPNOTIST TELLS HOW HE DOES IT

The Man Who Has Hypnotized More People Than Any Other Man in the World Explains His Methods.

SAYS IT IS EASY AND PROVES IT.

Herbert L. Flint, public hypnotist for 30 years, who has hypnotised more people than any other man in the world, has at last consented to tell how he gets the remarkable results so many thousands have seen him produce on the stage. He says he wants the public to know the full truth about hypnotism and he wants to put this explanation into the hands of every thoughtful person who aspires to succeed in life and make the most of his opportunities.

Flint is a hypnotist of the most remarkable powers. For 30 years and more he has done nothing else. He has held audiences spellbound, virtually hypnotised, in almost every city in the United States, and those who have seen him realise what it means for a man like this to tell what he knows about the subject. As a hypnotist he is known in every city in America. He is conceded to be without an equal on the public stage. He has written a book that treats the subject of hypnotism from the standpoint of actual experience. He offers to send it free to all who are interested as long as the present edition lasts. If the public shows the interest he believes it will, he will print the book and send it to as many thousands as want it. If you want a copy of Flint's book write for it to-day, addressing Herbert L. Flint, Dept. 10-B, Cleveland, Ohio. Make your letter as short as possible because the book will probably answer all the questions you have to ask on the subject of hypnotism, and Mr. Flint is very busy.—Advt.



THE WORLD'S GREATEST HYPNOTIST WRITES A BOOK

To Be Given Free to Those Interested in Hypnotism, While the First Edition Lasts.

Herbert L. Flint, Known to the World as the Father of Modern Hypnotism, Is the Author.

He Has Hypnotized More People Than Any Other Man Living—The Book, "Lessons in Hypnotism," Free, If You Write Today.

Every student of the occult, every amateur hypnotist, every student of psychology, is interested in the latest work on Hypnotism and the occult sciences, because Herbert L. Flint, the leading exponent of these sciences, is the author.

The hundreds of thousands of people who have seen a Flint performance, but have been denied the privilege of talking to Flint about Hypnotism and kindred sciences, will want this book. They will want it because they have seen his marvelous work, witnessed his wonderful performances, have been entertained by the astounding feats they have seen him perform.

For years Hypnotists have tried in vain to get Flint to set forth his experiences. They have interviewed him, argued with him, pleaded with him. And this is the first time he has ever committed himself to print.

Everybody who knows anything about Hypnotism recognizes Flint as the father of all the present day Hypnotists. He has taught them all, or taught those who have taught them. Flint was old as a public operator when the oldest of the present day hypnotists was just beginning the business. He admittedly knows more about hypnotic technique and the principles that underlie it than any other man before the public.

His work is entitled "Flint's Lessons in Hypnotism." It explains fully, freely, frankly, without reservation or any attempt at being mysterious, just what Hypnotism is, what it has done and what it will do. It contains chapters touching parts of this subject that have never been treated before. When it becomes known that this book would make its appearance hundreds of people wrote for it, and it is predicted that the first edition will be exhausted within a week after the free distribution begins. If you want a copy of the book do not delay a day. Send your name and address to Flint's College of Hypnotism, Dept. 25, Cleveland, Ohio, and a free copy will be sent by return mail, provided you get your application in soon enough to be entitled to a copy of the first edition.

Oct 1912

1912

Residence

Charles Herbert Longley Flint lived in Seattle, Washington, in 1912.

Not resident. His ex-wife is in the Seattle directory, as his widow.

1912 • Seattle, Washington

1913

Establishes "School"

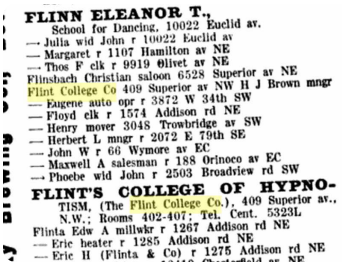
Flint College of Hypnotism

1913 • Cleveland, Cuyahoga, Ohio

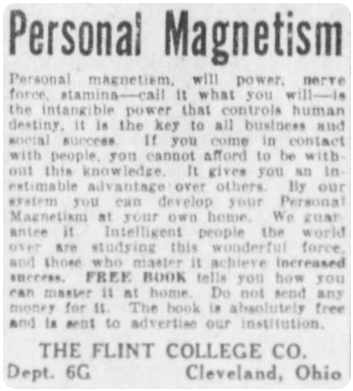
1914

Incorporates Flint College Co.

H. J. Brown, a seasoned direct mail operator, is the manager. It operates from 1916 (after Flint's death) until 1927.



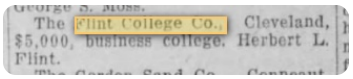
FLINN ELEANOR T.,
School for Dancing, 10022 Euclid av.
— Julia wid John r 10022 Euclid av
— Margaret r 1107 Hamilton av NE
— Thos F clk r 9919 Olivet av NE
Flinsbach Christian saloon 6528 Superior av NE
Flint College Co 409 Superior av NW H J Brown mngr
— Eugene auto opr r 3872 W 34th SW
— Floyd clk r 1574 Addison rd NE
— Henry mover 3048 Trowbridge av SW
— Herbert L mngr r 2072 E 79th SE
— John W r 66 Wymore av EC
— Maxwell A salesman r 188 Orinoco av EC
— Phoebe wid John r 2503 Broadview rd SW
FLINT'S COLLEGE OF HYPNO-
TISM, (The Flint College Co.), 409 Superior av., N.W.; Rooms 402-407; Tel. Cent. 5323L
Flinta Edw A millwkr r 1267 Addison rd NE
— Eric heater r 1285 Addison rd NE
— Eric H (Flinta & Co) r 1275 Addison rd NE



Personal Magnetism

Personal magnetism, will power, nerve force, stamina—call it what you will—is the intangible power that controls human destiny, it is the key to all business and social success. If you come in contact with people, you cannot afford to be without this knowledge. It gives you an inestimable advantage over others. By our system you can develop your Personal Magnetism at your own home. We guarantee it. Intelligent people the world over are studying this wonderful force, and those who master it achieve increased success. FREE BOOK tells you how you can master it at home. Do not send any money for it. The book is absolutely free and is sent to advertise our institution.

THE FLINT COLLEGE CO.
Dept. 6G Cleveland, Ohio



George S. Moss.
The Flint College Co., Cleveland, $5,000, business college. Herbert L. Flint.
The Gordon Sand Co. Conneaut

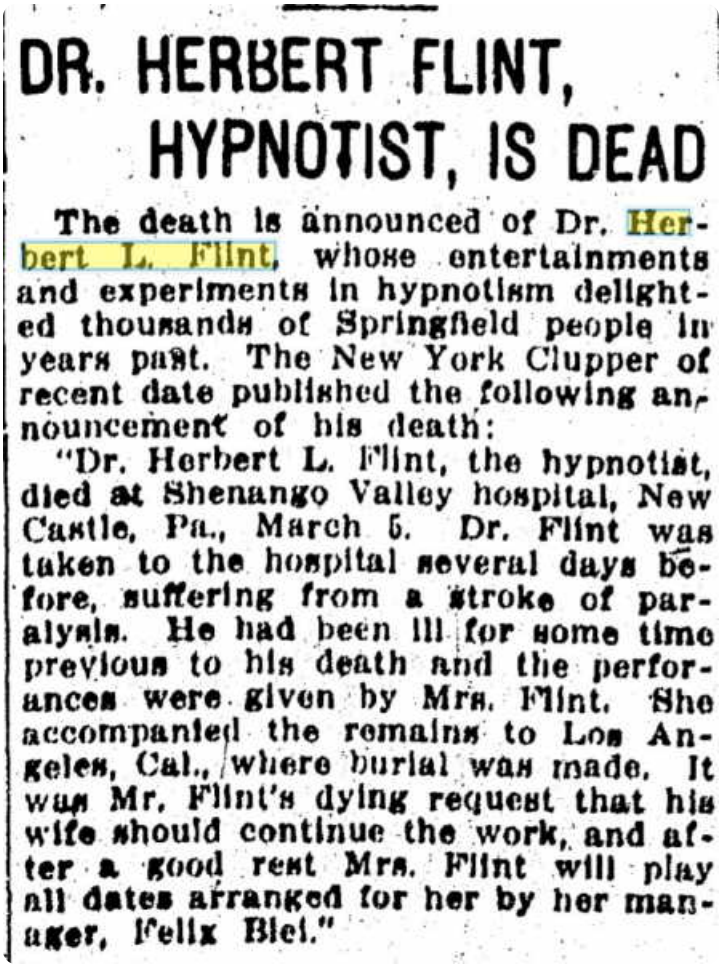
Sep 1914 • Cleveland, Cuyahoga, Ohio

1915

Death

Charles Herbert Longley Flint died on March 5, 1915, in New Castle, Pennsylvania, when he was 53 years old.

Heart attack or stroke, while in New Castle for performance.



DR. HERBERT FLINT,
HYPNOTIST, IS DEAD

The death is announced of Dr. Herbert L. Flint, whose entertainments and experiments in hypnotism delighted thousands of Springfield people in years past. The New York Clupper of recent date published the following announcement of his death:

"Dr. Herbert L. Flint, the hypnotist, died at Shenango Valley hospital, New Castle, Pa., March 5. Dr. Flint was taken to the hospital several days before, suffering from a stroke of paralysis. He had been ill for some time previous to his death and the performances were given by Mrs. Flint. She accompanied the remains to Los Angeles, Cal., where burial was made. It was Mr. Flint's dying request that his wife should continue the work, and after a good rest Mrs. Flint will play all dates arranged for her by her manager, Felix Biel."

5 March 1915 • New Castle, Lawrence, Pennsylvania

Burial

Shipped to the Los Angeles Crematory.

Los Angeles, California

ancestry

Herbert Longley Flint

Birth Jul 1861 - Canada English
Death 5 Mar 1915 - New Castle, Lawrence, Pennsylvania, USA
Mother Sarah Elizabeth Dancy
Father Francis Flint

Show more

Info Share

Quick access Family tree Records 184 Photos 13 New search

Herbert Longley Flint family tree

Family tree Explore more family trees

Parents

Francis Flint
1835 - 1891

Sarah Elizabeth Dancy
1840 - 1929

Spouse(s)

Grace Marion Belden
1870 - Unknown

Elizabeth E. S. Owen
1853 - Unknown

Children

Marguerite H Flint
1886 - 1969

Wrong Herbert Longley Flint ?

See other search results for Herbert Longley Flint

Search for your family members

Enter as much information as you know

First name

First Name

Last name *

Last Name

Year of birth

Year

Place your ancestor lived

e.g. Albuquerque, New Mexico, USA

Search now

Top record matches for Herbert Longley Flint

Herbert Longley Flint
found in **Pennsylvania, Death Certificates, 1906-1966**

Herbert Longley Flint
found in **1910 United States Federal Census**

Herbert Longley Flint
found in **California, Select Marriages, 1850-1945**

Herbert Longley Flint
found in **Cook County, Illinois, Marriages Index, 1871-1920**

View more historical records for Herbert Longley Flint

Potential photos and documents



Herbert Longley Flint



Herbert Longley Flint



Herbert Longley Flint
Public Member Photos & Scanned Documents



Herbert Longley Flint
Public Member Photos & Scanned Documents



Herbert Longley Flint



Herbert Longley Flint



Herbert Longley Flint
Public Member Photos & Scanned Documents



Herbert Longley Flint
Public Member Photos & Scanned Documents

View all 13 photos and documents

People similar to Herbert Longley Flint

Gathered from those who lived during the same time period, were born in the same place, or who have a family name in common.

Myrtle Louise Flint
1866 - 1943

David Flint
1866 - 1915

Charles H Flint
1856 - Unknown

Georgeana Flint
1856 - Unknown

View all 12 similar people

Surname meaning for Flint

English and German: topographic name for someone who lived near a significant outcrop of flint (from Old and Middle English Low German *flint*) or a nickname for a hard-hearted or physically tough individual metaphorically as hard as flint.

Welsh: habitational name from Flint in Clwyd which gave its name to the old county of Flintshire . . .

View more facts for Flint

Learn more about Ancestry



What can I do next?

Your Last Name

Discover the meaning and history behind your last name and get a sense of identity and discover who you are and where you come from.

Learn surname meaning

Historical Records

Discover your family history in millions of family trees and more than a billion birth,marriage, death, census, and miltary records

Search historical records

Family Tree

Start a free family tree online and we'll do the searching for you. You'll get hints when we find information about your relatives .

Create a family tree

AncestryDNA

With one single test, you can discover your genetic origins and find family you never know you had.

Get AncestryDNA

© 1997-2023 Ancestry